Children's Clothes and Interests---Earliest Intimations of Autumn Modes

N
S
E



Children's Number

AUGUST 15, 1912

THE VOGUE COMPANY
CONDÉ NAST, President

PRICE 25 CENTS



KNOX LADIES' HATS

To be found at the best Millinery Shops in the leading cities

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whenever you want to hear it
on the Victor-Victrola



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Al Jolson
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Photo Moffett



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Music by
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Stop in any Victor dealer's and he will gladly play for you Victor Records by these famous entertainers.

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S and X

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as Price $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement written in the corner (e. g. 961-A). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable. Do not send any articles to the VOGUE office.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit the purchase-money for all articles. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

FOR SALE: 18-yard piece of imported Japanese silk crepe in original Japanese wrapper for $20. Original price $30. Sample sent on request. No. 684-A.

A CIRCULAR bertha of rare rose point. Measures 93 inches outside, 40 inches inside and is 6 inches deep. Valued at lace stores from $40 to $60. Never worn. Will take $22. No. 685-A.

ANTIQUE lace. Am selling my collection of hand-made black silk, Blonda lace, Spanish Mantillas. Average size 1 yard by 2½ yards. Price $50 to $75 each. A rare opportunity. No. 686-A.

WANTED: Riding habit, size 34, boots 2½ or 3. Also regular correspondence with young woman who has slightly worn dresses to sell. Must be reasonable. No. 99-B.

FOR SALE: $5 each, two dainty white lingerie dresses trimmed with lace and insertion. Size 34-36. Sketches and full description sent on request. No. 687-A.

Wearing Apparel, Cont.

BLACK calfskin riding boots with smart Cuban heels, hand-sewed soles. Worn once or twice. Size 5½A. Cost $15; sell $5. No. 689-A.

Miscellaneous

WANTED: Second-hand side saddle of English make for lady 5 feet 4 inches in height. Must be in good condition. No. 98-B.

ANTIQUE cameo brooch in old-fashioned rope setting. The design is of St. George and the Dragon, 3½ in. x 2 in. An heirloom. Will sell for $75. No. 688-A.

INNOVATION Trunk. 45 x 20 x 15 inches. Has never been used. Cost $45. Will sell $30. No. 690-A.

Professional Services

YOUNG LADY desires position as companion. Speaking French and German. Would chaperone one or more girls to Europe for the winter. References exchanged. No. 181-C.

An Advertisement of Your Own

Often the "S & X" Department receives compliments from its readers. Their praise is strong and sincere. And yet, comparatively few of those who take great interest in these little advertisements ever try the effect of an advertisement of their own.

Are you moving into a new house this autumn? Are you coming out of mourning? Are you in search of a position as companion or reader? In these, and in dozens of other emergencies the "S & X" is at your service. You can easily think of ways in which it can help you.

Do not wait till you see just the advertisement that fits your needs. Send an advertisement of your own. To make sure of its appearance in VOGUE dated September 15th, please send it to us not later than August 17th.

MANAGER "S & X" DEPARTMENT

VOGUE 443 Fourth Avenue New York



Nurses Outfitting
ASSOCIATION
54 West 39th Street
(Will Move During Summer to
450 Fifth Avenue, New York)

Correct Uniforms
for Maids
FOR HOUSE AND STREET

The only and original specialty house of this kind in the world

Our expert service department is ready at all times to carefully and promptly fulfill your individual requirements.



Write for beautifully illustrated Catalogue B, showing our latest models

Are Your School Arrangements Complete?

Have you made all school arrangements for the coming year?

In about a month's time the leading schools will begin to open. Pupils will assemble for the Autumn term; the first tasks will be set, and every student will begin either to fit into the new environment, or to feel out of place on account of an unsuitable choice of school.

If your own arrangements are not yet complete—if you are not absolutely satisfied with the school you have chosen for your son or daughter—there is still time to make a satisfactory selection. Write immediately to VOGUE. Be as explicit as possible, and we will do our utmost to help you to find the school that will exactly meet your requirements.

A Guide to Unusual Schools

VOGUE's "Educational Guide" (see the two following pages) is a directory of schools that are decidedly out of the ordinary. From time to time we have pointed out the unusual qualities of some of these schools. In this necessarily limited space it is not possible to go as closely into such details as we should like. If you will write, however, we will be glad to lay before you any desired part of our experience in investigating the leading schools for boys and girls.

Perhaps you need not make an immediate decision. Your children may not be ready for school this Autumn, or the next, or the next. Even so, by making your plans at once you will surely prevent perplexities and disappointments in the future. We know one mother who chose a school for her infant daughter. In the next twelve years she changed her mind five times; but she had the satisfaction of feeling that her final choice was the best she could possibly have made.

Every school whose advertisement appears in this Educational Guide is fully able to live up to any claim made either in its announcement or its catalogue.

Please remember that VOGUE makes no charge for answering any question or making any special investigation that might help you in selecting a school. All questions regarding the schools should be addressed

MANAGER EDUCATIONAL GUIDE

VOGUE 443 Fourth Avenue New York

EDUCATIONAL GUIDE

New York

A Country School for Girls in New York City

Boarding and Day School. "A Real School"

Full Academic Course. Primary Class to Graduation. Upper class for advanced Special Students. Certificate admits to Colleges. Music and Art. Vacation trips.

Summer Tutoring. Out-of-door sports under expert instruction. School Park of 35 acres opposite Palisades of Hudson. School Coach meets day pupils at Subway and in Yonkers



MISS BANGS and MISS WHITON
Riverdale Avenue and 252d Street, West

Miss C. E. Mason's Suburban School for Girls



Tarrytown-on-Hudson, N. Y.
Upper School for girls 13 to 25; Lower School for girls 8 to 13. All departments. Special courses in Art, Music, Literature, Languages. Certificate admits to leading colleges. New York City Annex. European travel class. For illustrated catalogue address
MISS C. E. MASON, LL.M.,
Lock Box 731

A most complete boarding school, replete with perfect sanitary conditions and modern equipment is
THE KYLE INSTITUTE FOR BOYS, Flushing, Queensboro, N. Y.
Primary, Grammar, and High School Depts. Unsurpassed advantage in German. Cheerful classrooms, Gym., swim. pool, baseball field, roller skating rink, military drill, rifle range. $400. No "Extras."

Mrs. Helen M. Scoville's Home and Day School for Girls
Advantages of city. Physical Culture, Riding, Swimming, Dancing, Regular Courses, Special opportunities for post-graduates, Music, Art, Home Economics. Individual care, social privileges. European travel classes.
2042 Fifth Avenue, New York, N. Y.

BLAKE COUNTRY SCHOOL

Tarrytown-on-Hudson, N. Y. Instruction in classes limited to 5 boys or, if preferred, by individual tutoring. For full information, address **A. von W. Leslie, A.M.**, Head Master The Blake Schools, 2 W. 45th St., N. Y.

Connecticut

HILLSIDE

NORWALK, CONNECTICUT
Founded by Elizabeth B. Mead, 1883
A school for girls. One hour from New York. Certificate admits to leading colleges. General and special courses. Outdoor sports. Catalog.
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VIDA HUNT FRANCIS, B. L. Smith, Associate

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Wallingford, Conn. College Preparatory and Elective Courses. Strong Intermediate and Primary Departments. Music, Art. Resident teacher in charge of gymnasium and outdoor life. Tennis, Basketball, Riding. For catalogue address **The MISSES PECK, Principals.**

District of Columbia

National Park Seminary

FOR GIRLS, WASHINGTON, D.C. (SUBURBS)





A real school for real girls, taking account of their general education, growth of special talents, the care of home and health, the desire and need for social life and training.

Location on high ground in large private park. Generous equipment of twenty buildings—twelve for school use and eight Club houses—adapted for residence, classes and recreation.

Unique features to insure the advantages of both the large and the small school; the life and the democracy of the one modified by the congenial groups and small classes of the other. All features that would appeal to thoughtful parents. Academic and collegiate studies—with special departments of Art, Music, Domestic Science, Arts and Crafts, Secretarial Work, Library Economy and Business Law.

Athletics and outdoor life to promote good health and spirits. Pure air, pure water and perfect sanitation. Electric car service to all parts of the city of Washington.

Parents interested in the choice of a school for their daughters should send for illustrated bound volume in which every detail is fully explained. Address **Box 173, Forest Glen, Maryland**

New York, Continued

The Benjamin School

For Girls

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Illustrated Catalogue sent on application.

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College Preparatory and Finishing Courses. Music, Art, Elocution, Domestic Science. **Outdoor life a specialty.** No examinations. Ideal climate; new buildings. 12 acres. Select, limited membership. Address the Director,
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NEW YORK LAWRENCE PARK BRONXVILLE

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Resident and Day Pupils. (57th year.) Exclusive location. Regular and Special Courses. Music, Art, Elocution. Physical culture. Aesthetic dancing. Outdoor life.
607 Fifth Avenue, New York City.
City advantages with delightful home life.

Mrs Coates will receive in her home a limited number of girls who wish to study **Art, Music, Languages,** under special masters. Terms from 4th of October to the 1st of June, $1,000.00. Will remain open during the Summer of 1912. Circular upon application.
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District of Columbia, Continued

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1729 Connecticut Ave. Washington, D. C.
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Miss C. C. Everett, Principal.

New York, Continued

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Summer Address, Camp Iroquois, Mallett's Bay, Vt.



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Only high grade non-sectarian country school for girls in the Middle West. Number limited to twenty-four.

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Massachusetts

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EDUCATIONAL GUIDE

The School from the South

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Chestnut Hill, Pa.

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BTS Subnormal

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29 years of experience, with the co-operation of renowned specialists. Beautiful school property of 18 acres in this quiet village, with seclusion and outdoor life, lawns, orchards and gardens. Limited enrollment insures constant supervision of each pupil. Effective Home Correspondence Course for those unable to send their children here. Summer Home at Owl's Head, Penobscot Bay, Maine. For information, address E. A. FARRINGTON, M. D., Box 130, Haddonfield, N. J.

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Delightful home life. Special care is taken to develop conversational powers and love of the beautiful.

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Ohio, Continued

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Telephone, 4882 Murray Hill.

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CORSETIERE,
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MME. ROSE LILLI, Corsetiere
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Corsets—Cont.

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J. Andre, importer of Hair Goods, 140 W. 44th St., N. Y. Specialist in Hair Coloring, Hair dressing, Shampooing, Manicuring, Facial and Scalp Treatments. Building exclusively for ladies.

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HOYT, MILLINERY
Importer of Fine Millinery.
Correct style for Tourists.
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SEE OUR EARLY FALL MODELS
in Trimmed Hats; also fancy feathers, plumes and millinery novelties.
Surpass Feather Company, 172 Fifth Ave., N. Y.

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Reno Exclusive Millinery School.
For $1 each week during season we send two sketches of Paris hats with full instructions. Stamp for particulars. 606 W. 114th St., N. Y.

(*Continued on page 7*)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 6)

Miscellaneous—Cont.

BOOKS.
Any book in print. State subject wanted. Send for list. Antler's Book Shops. 322 Royal Street, New Orleans, Louisiana.

CLOTH
White and fancy Serges, Whipcords and exclusive novelties. Mill prices, 90c up. SAMPLES FREE. Home Woolen Mills, King St., Chambersburg, Pa.

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Tone production a specialty.
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Perfectly sanitary method of reducing flesh from any part of the body. No diet or shock. $40. Mrs. A. K. Lewison, 105 E. 15th Street, N. Y.

LADIES' PURE SILK HOSE Double sole and heel, strong garter top. From mill to consumer. Special price $3 box of 6 pair. Harper Mfg. Co., 487 B'way, Room 509, N. Y.

Beatrice Bags, hand woven linen, embroidered in punto riccio $6.50; Dante Hoods, velvet, Tombolo Lace for evening wear, $15.00. Scuola d' Industrie Italiane, 28 E. 48 St., N.Y.

Mourning Millinery

HENESEY, MOURNING HATS.
Correct styles in Bonnets, Toques and Veils. 424 Fifth Ave., corner 38th St., New York. Formerly Lillias Hurd. Tel. 937 Murray Hill.

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13-15 East 54th Street, N. Y. Boarding place for fastidious people. Unexcelled residentially. The center of everything. Moderate prices. Element, cuisine and service the best. References.

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Miller's Specialty Shoe Shop
Newest styles and novelties always in stock. Established 20 years. Write for catalogue No. 2. 1554 Broadway, New York.

Shopping Commissions

Mrs. H. Goodale Abernethy: Shopping Commissions. No charge. 37 Madison Ave., N. Y. 8 Hilgrove Road, South Hampstead, London, N. W. 12 Rue Rennequin, Paris.

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MRS. F. N. DAVISON,
Registered Shopper in all lines. Shops for and with Customers. No charge. Correspondence solicited. 225 West 45th Street, New York.

HELEN CURTIS,
96 5th Ave., N. Y. General Shopping. Address July-August, Callicoon, N. Y. Plans, arrangements by mail for Fall and Winter shopping.

The Shopping Studio, Mrs. E. P. Niehoff, 137 5th Ave., N. Y. General shopping. Personal attention to ladies' and children's apparel. No charge. Bank references. Tel. 1765 Gram.

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MARJORIE WORTH, 22 E. 34 St., N. Y. Tel. 2970 Mad. Sq. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

CHICAGO SHOPPING. For or with patrons. Prompt, personal attention; highest references; correspondence solicited. Mrs. G. S. Nutter, Tel. Normal 8316, 6142 Vernon Ave., Chicago, Ill.

MRS. J. ADDISON CLARK
Purchasing agent. Specialty—household furnishings and trousseaux. Chaperoning. References. 104 West 70th St., N. Y. Tel. 2334 Columbus.

THE SHOPPER'S FORUM

An Englishman's Experience in the "Shoppers' & Buyers' Guide"

A FEW years ago an Englishman in New York found himself in a critical position. Having launched out into business for himself (a rather misleading phrase, since everyone in an office or shop from proprietor to office boy is literally "in business for himself"), this Englishman found he had few patrons and very little cash on hand.

On the "credit side" of his ledger, however—if ledgers were arranged for these things, as they can never be arranged—George Ellis might have set down these important assets: A sound training under the greatest Paris and London tailors; the twin qualities of persistence and perseverance; and an open-minded habit of investigating every possible road that could lead to success.

When Mr. Ellis hung out his own "shingle," he knew that patrons could be most quickly attracted by advertising. He began to use the New York daily papers, and continued to use them, very carefully and methodically, for a year.

At the same time, Mr. Ellis made inquiries about VOGUE. His investigation was thorough—it took every form his ingenuity could devise. Finally, at the recommendation of several other tailors, Mr. Ellis on September 5th, 1907, made his first appearance in the "Shoppers' & Buyers' Guide." The cost of his first month's advertising was $4. From it he received just $100 worth of orders.

This was encouraging—but it came too quickly to be conclusive. Mr. Ellis continued to make haste slowly. At the end of six months his VOGUE orders amounted to $500; at the end of a year, $800. Meanwhile, his advertising had cost only $25.

The rest of the story can be rapidly told in his own words:

As you know, I have never ceased advertising in Vogue, though I have abandoned the newspapers. My new establishment at 149 West 35th Street was made possible by my success in the Shoppers' & Buyers' Guide.

Results have varied, of course, but I am glad indeed to tell you that Vogue during the past five years has brought me, in round numbers, 200 orders averaging $50 each. This makes a total return of $10,000.00 from an advertising budget of only $150.

You may care to know that not a single suit has been returned to me for any cause whatever; and that the two original customers secured through Vogue are still on my books. I endeavor always to give that satisfaction which is certainly due to the readers of Vogue who are responsible for my success in business. I am,

Faithfully yours,
(Signed) GEORGE ELLIS.

Address all letters concerning this department to:

MANAGER, "SHOPPERS' & BUYERS' GUIDE"
VOGUE 443 Fourth Avenue New York

Shopping Commis'ns—Cont.

MRS. A. W. BALDWIN, 430 West 118th Street, New York, shops for and with out-of-town patrons. No charge. Correspondence solicited. References.

MME. FRANCES M. MONTY General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

Louisville Shopping. Samples, estimates for inexpensive or handsome gowns. General household buying. References in 20 states. Mrs. A. T. Wheat, 1514 Fourth Street, Louisville, Ky.

Specialty Shops

THE LITTLE FAVOR SHOP
Adeline King Robinson, 479 Fifth Ave., cor 41st St., N. Y. Bridge prizes; favors and souvenirs. Tea house and gift shop at Bay Head, N. J.

GRANDMA'S QUILTPATCH.
You can make real old fashioned quilts. We furnish all cut ready for sewing. Beautiful patterns. Miss Stevenson's Shop, Sewickley, Pa.

Mother Goose Surprise Box
for children. Special Birthday and "Shut-in" boxes. Prices, $1.50, $3 and $5. Miss J. G. Stevenson, Sewickley, Pa.

MRS. A. VAN R. BARNEWALL.
Lamp and Candle Shades. Reproductions of Antique Porcelain Lamps. Wedding Presents, Bridge Prizes. 6 West 40th Street, New York.

Hand Embroidered French Lingerie.
Wholesale prices. Chemises 75c, Drawers $1.00, Gowns $1.50, Combinations $2.00 up. Photographs on request. Leon P. Bailly, 366 5th Ave., N. Y.

NINA BRODRICK is showing at her new display room, 439 Fifth Avenue, New York, Negligees and Boudoir Accessories. Handsome Wraps and Bandeaux.

THE FURNESS ANIMAL CROCKERY
Unique designs on nursery and tea services. Colors, monograms, birth dates to order. $3 up. Harriett V. Furness, 154 W. 57th St., New York.

HAPPY HOUR and other Gift Boxes for children. Gifts selected with unusual care. Educational, entertaining. Prices $5 to $10. Booklet. Adelaide W. Ramage, 695 St. Nicholas Ave., N. Y.

Specialty Shops or Managers of Art and Embroidery departments should send for "Thoughtful Little Gifts" which illustrates the Pohlson line of Gifts Shops, Pawtucket, R. I.

MRS VOUGHT,
Former manager N. Y. Office Marinello Co., now located at 347 5th Avenue. Facial Massage, Scalp Treatment, Shampooing, Manicuring.

Every Little Girl should be the happy possessor of "Dolly Zephyr," the latest novelty in dolls. Price $1.50 prepaid. Adelaide W. Ramage, 695 St. Nicholas Avenue, New York.

Prize Sets for Card Parties. Six unique useful gifts. A convenience for hostess, a delight for guests. Every set different. $3, $4, $5 a set. Bertha Tanzer, 19 E. 31st Street, New York.

JUNGLE FOLK PLATES
Unique service plates illustrating with symbolic designs Kipling's Jungle Book. Artistic coloring. M. B. Jones, 43 East 25th St., New York.

JANE GRAY. Novelties; Auto bonnets, caps, mica front veils, scarfs, crepe de chine or silk, embroidered or printed. Cake covers and fancy silk candle shades. 212 W. 85th St., New York.

Toilet Preparations

MYSTIC CREAM makes the skin like velvet. The only perfect "non-greasy" Toilet Cream. Your address on postal brings free sample. Ogden & Shimer, Middletown, New York.

PREVENT SUNBURN
Use Persian Cydonian Cream and you will not burn. 30 cents prepaid.
Mrs. R. A. Hudson, Auburn, New York.

M. Waters Velveta Face Cream, 50c.
A rouge of crushed roses, 75c. Face powder, 75c. Liquid powder and hair oil, $1 each. Samples 10c each. 4 West 29th St., New York.

Mrs. Mason's Old English Hair Tonic.
Private formula of noted English hair specialist, Mrs. K. Mason. Endorsed by Duchess of Marlborough, Mme. Melba, etc. At toilet stores.

Geraldine Farrar uses Creme Nerol regularly because of its rare excellence as a complexion beautifier. By mail $1.00. F. D. Pullen, Face Specialist, 318 Lewis Avenue, Brooklyn, N. Y.

Best Ever Liquid Nail Polish. Few drops on buffer gives each nail a beautiful lasting lustre. No powder or rouge necessary.
I. G. Ennis, 211 S. Broad St., Phila., Pa.

LOCAL AGENTS Wanted for famous "La Caresse" toilet powder and sachets. Imported from France—superbly packed. For terms address E. Malcolm, 542 5th Avenue, New York.

Wedding Stationery

WEDDING INVITATIONS and announcements engraved in up-to-date styles. Samples free. Monogram Stationery. Calling Cards. F. V. Reeg Co., 214 Woodward Ave., Detroit, Mich.

"Onyx" TRADE GUARANTEED ONYX REGISTERED MARK Hosiery

Silk

BECOMING Hosiery for early Fall Wear demands immediate attention.

Every passing season emphasizes the growing importance of *"Onyx" Silk Hosiery* in relation to Fashionable Attire.

All that is New and Best in Style and Quality is always expressed in the hosiery bearing the "ONYX" Brand.

No. 215

Men's "ONYX" Pure Thread Silk with Lisle Heel and Toe, in Black and the following colors: Tan, White, Gray, Navy, Purple, Helio, Suede, Green, Burgundy and Cadet. Best pure silk sock made at the price.

50c. per pair

No. 515

Men's "ONYX" Pure Thread Silk; medium weight; Lisle Sole; Black and all colors.

$1.00

No. 251

Women's "ONYX" Pure Thread Silk with Lisle Sole and Lisle Garter Top —Black and all colors—A Wonderful value, the utmost obtainable at

$1.00

No. 498

An "ONYX" Pure Thread Silk in Black and all colors. Twenty-nine inches long. Extra Wide and Elastic at Top while the "Garter Top" and SOLE of SILK LISLE give extra strength at the points of wear, preventing Garters from cutting, and toes from going through.

$1.50

Sold at the leading shops. If your dealer cannot supply you, we will direct you to the nearest one, or send postpaid any number desired. Write to Department 1

Wholesale Distributors

Lord & Taylor

New York

AUGUST 15th
1 9 1 2

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VOL. 40. NO. 4
WHOLE NO. 957

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The Next Vogue Will be the Autumn Millinery Number

Neither reader nor editor could conceive of the Autumn Millinery Number without putting hats in the place of honor. On another page we tell you something about these hats—something, not everything, since these Paris hats are not yet formally on review.

There will be more than hats in the Millinery Number—so much more that you would enjoy perusing it even if you had already decided to go bareheaded this Autumn. There will be an illustrated article on the soldier queens and princesses of Europe—royal women who hold honorary commissions in various regiments abroad.

Next in our series of French country places will be the Château Montreuil-Bellay. Still another article in the Millinery Number discusses the revival of silhouette portraiture, illustrated with old and new examples of this venerable art.

The general fashion news in the Millinery Number will include last-minute cablegrams "from the front" in Paris—anticipating the modes that will be seen at the openings beginning next week.

Now is the season of seasons to subscribe to Vogue—now when our Autumn Fashion Numbers are about to begin with the ever-helpful, ever-appreciated Autumn Millinery Number. Use the accompanying coupon!

VOGUE is published on the first and fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Condé Nast, President; M. L. Harrison, Vice-President; Barrett Andrews, Secretary; Theron McCampbell, Treasurer. Cable Address: "Vonork."

Subscriptions for the United States and Mexico, four dollars a year in advance. For foreign countries in the postal union, five and one-half dollars a year. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Single copies twenty-five cents.

Manuscripts must be accompanied with postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change of address both the old and the new address must be given. Two weeks' notice is required.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879.

TRADE MARK

Clip Along This Line—Fill In—and Mail To-day.

To receive Vogue for one year (twenty-four numbers) sign and mail this coupon with your cheque or order for $4.

VOGUE, 443 Fourth Avenue, New York

Send me Vogue for one year, beginning with the August 15th number.

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Street.....

City..... State.....

(For Canada, add $1.25 postage, and for Foreign Countries, $1.50)

V 8-15



MISS VIOLET TANGEMAN

Arthur Halmi, who made so great a success of the portrait of Mrs. Cornelius H. Tangeman, here admirably interprets the childish beauty of her little daughter, Violet



THE NEW TRAINING OF CHILDHOOD

With Scarcely a Check Upon the Natural Physical Activity of the Child, the Montessori System Imparts in a Wonderfully Brief Time the Rudiments of Learning

MANY have been the achievements of women in the last few decades. Slowly she has conquered many fields of business activity. There are few pursuits now closed to her, and there are many in which she has excelled. But no field more legitimately belongs to her than that of education, for teaching is but extending to other people's children the function that is hers as a mother.

In America teaching has become a distinctively feminine profession; the majority of teachers are women. But although the actual teaching is to such a large extent done by women, the theories that she follows were mapped out for her by men. Even in the kindergarten, which deals with children just out of their babyhood, she has been carrying out the principles and making real the visions of the masculine lover of children, Friedrich Froebel. To an Italian woman, Dr. Maria Montessori, belongs the distinction of having originated a system of education which may revolutionize our methods of teaching.

As we come more and more to realize that the way we educate the children of the nations is one of the chief factors in national progress, our interest in educational problems increases. This alone may account for the widespread interest that the Montessori Method has aroused, but apart from that, there is something that appeals to the imagination in the story of Dr. Montessori.

THE MIRACLE ON IDIOT CHILDREN

As a physician specializing in the diseases of children, and as assistant director of the Psychiatric Clinic of the University of Rome,



These little tots are intensely interested in what to them is but a game of tying bows, lacing, and buttoning; they are unconsciously acquiring muscular control and learning the necessary steps towards dressing and undressing



The game by which the child learns to distinguish form consists in inserting into their proper insets in a frame, certain geometric figures

she frequently had occasion to visit the insane asylums, and as the idiot children were at that time housed in these asylums, she became much interested in them. This was fifteen years ago. She began to study the problem of educating these defectives, soon attracted attention for her work along these lines, and was made the head of an all-day school for deficient children. From the very beginning of this work, she was convinced that the methods she was using were not limited to the instruction of the feeble-minded. Indeed, she found that they contained educational principles more *rational* than those in common use.

By new methods she succeeded in teaching a number of children in the asylums to read and write so well that when she presented them at a public school for the same examinations as were given to normal children, they more than passed. These results seemed almost miraculous. Dr. Montessori, however, saw the wonder in a different light: "While everyone was admiring the progress of my idiots, I was searching for the reasons which would keep the happy, healthy children of the common schools on so low a plane that they could be equalled in tests of intelligence by my unfortunate pupils!"

"THE HOUSE OF CHILDHOOD"

Maria Montessori longed to put her methods into practice with normal children, and at last her opportunity came. She was invited by Signor Edward Talomo, Director of the "Rome Association for Good Buildings," to undertake the organization of the infant schools in its model tenements. It was Signor Talomo's plan to gather from his tenement families all the children of from three to seven years and have them taught in one large room. As this Association has four hundred tenements in Rome, the school was to be on no small scale. This new kind of school was christened "Casa dei Bambini," "The House of Childhood."

Each school was organized with a directress who was required to live in the house so that she might always be at the disposal of the mothers. This offered a great opportunity for social service, for "a gentlewoman of culture, an educator by profession," living the life of the inhabitants of the houses, can set them a constant example. We see here the realization of a long-felt want—the union of the school with the family. One of the great educational problems is to stimulate coöperation between home and school. For this, mutual understanding is necessary, but heretofore it has not been possible to bring the two together. It has always been a case of trying to bring the home to the school. As Madame Montessori says: "We have put *the school within the house;* and this is not all. We have placed it within the house as the property of the collectivity, leaving under the eyes of the parents the whole life of the teacher in the accomplishment of her high mission."

THE FREEDOM OF THE SCHOOLROOM

Having secured the material with which to work, Dr. Montessori now turned her attention to the development of her ideas in regard to education. Among other things, she devised a simple method of recording the physical development of the children, their weight, hight, and so forth.

But all these features, important though they are, are not those that have attracted the greatest attention. Most interest has been aroused by her apparatus for sense training, and the wonderful liberty of movement and choice of occupation which is permitted in her schools. The children all move about freely and play with the material provided wherever and whenever they like. The materials are kept in low cupboards, to which the children have free access, and they may take any article they wish and then replace it when they have done with it.



The first step in learning to write is to trace with the index finger the outlines of sandpaper letters mounted on cardboard

There is no group teaching, except when groups form spontaneously. The tables and chairs are small and light, so that they can be moved about by the children themselves. There are also small carpet squares which the children use when playing upon the floor, and these, by the way, they very often prefer to chairs. Such a room presents a very different aspect from what we have come to consider a well-ordered class room. Dr. Montessori, however, considers "a room in which all the children move about usefully, intelligently, and voluntarily" a class room very well disciplined, indeed.

THE NEW DISCIPLINE

Madame Montessori looks upon desks as an abomination, even for older children. The chief function of the teacher, according to her idea, is to study the children, and how can she study them when they are placed in unnatural attitudes? A teacher, she says, can no more study the children in an ordinary class room than a scientist can study insects mounted on pins inside of a glass case. In a school where young children are fastened to their desks, a teacher who has the truly scientific spirit can do nothing. It is her duty to suffocate any attempt at spontaneity on the part of her pupils, until they grow "to confound goodness with immobility, evil with activity." Dr. Montessori insists that discipline must come through liberty. And then the discipline itself must be active. The perfect teacher, according to our present ideas, does not consider a child well disciplined until she has rendered him artificially silent as a mute, and immovable as a paralytic. He is then an individual *annihilated,* not *disciplined,* says Dr. Montessori. We should develop, not crush, his individuality.

We call an individual disciplined when he is master of himself, and towards making him master of himself we constantly work. Dr. Montessori says, "The liberty of the child should have as its *limit* the collective interest; as its *form,* what we universally consider good breeding. We must, therefore, check in the child whatever offends or annoys others, or whatever tends towards rough or ill-bred acts. But all the rest—every manifestation having a useful scope—whatever it be, and under whatever form it expresses itself, must not only be permitted, but must be *observed* by the teacher."

Another aim is to make the child independent as quickly as possible. Children trained in the Montessori school soon learn to dress and wash and feed themselves, and dislike any interference. Children must not be treated as though they were puppets. A child who does not do, or does not know how to do, for himself the useful, necessary acts cannot be independent. We should not do things for him, but help him to make a conquest of all the useful acts.

THE NEGLECTED SENSE OF TOUCH

The underlying principle of the method is the education of the senses, and especially the education of the long-neglected sense of touch. All the materials are designed for a sort of gymnastic of the senses, and are most ingenious. They are self-checking, that is, the child cannot make a mistake without soon discovering that something is wrong. In the kindergartens with which we are familiar, the materials take up a great deal of the teacher's time, but in the Montessori schools they require little attention. As the children can work with little assistance and can distribute and replace the materials themselves, the teacher is left free for her chief duty: to observe and direct the pupils without their knowing it. Each lesson is in the form of an experiment. Each piece of apparatus, although entirely distinct in itself, forms a part of the whole series calculated to develop the senses and the coördination of the muscles.



A movable cardboard alphabet is used in constructing words; each letter must be returned to its marked compartment in the box

Dr. Montessori's method of teaching reading and writing is most surprising. It grew out of her observation of the difficulty a feeble-minded girl encountered in learning to darn. It seemed impossible for this girl to get control of the needle. She was given the paper weaving mats of Froebel, and lo! the next time darning was presented to her, she knew how to do it. From this experience, Dr. Montessori concluded that before learning a difficult art like writing or sewing, a child should be prepared by suitable exercises to gain control of the instrument and to acquire the knowledge of the necessary movements.



Rods of varying length are divided off into blue and red sections of equal length; each division counts one. By slipping numbers between these strips the children learn to count

CHILDREN EXPLODE INTO WRITING

For the purpose of learning to handle the writing instrument, her children trace outlines around geometrical forms with a colored crayon and then fill them in with random strokes. Gradually, as the children acquire greater control, the lines become more and more definite. To give the children a knowledge of the letters themselves and the necessary muscular coördination for the required movements in making them, sandpaper letters mounted on cardboard are provided. These letters at first constitute but another lesson in the sense of touch. The children pass the index-finger over them, tracing the outlines carefully as if they were writing. They thus become perfectly familiar with the various outlines, and, as has been aptly said: "They explode into writing." In the Casa dei Bambini only a month or a month and a half elapses between the preparatory exercises and the first written word. This is with children of four; with children of five years this period has been shortened to less than a month. Children of four, after they have been in these schools for two months and a half, can write any word from dictation and can pass to writing with ink in a note-book. It is claimed that the penmanship of children who have been writing for six months is comparable with that of children in the third grade of the ordinary elementary school.

Contrary to rule, Dr. Montessori teaches her children to write before teaching them to read. She considers this important, because she says we use reading chiefly as a means of gaining information, and there is no special advantage in learning it early, whereas the act of writing is both a means of developing muscular control and a means of expression, and therefore the sooner acquired the better. Moreover, as Italian is a purely phonetic language, the children who are learning to write are practically learning to read at the same time. Experiments with other languages, however, have shown that this method applies almost equally well.

MONTESSORI METHODS IN AMERICA

In spite of the liberty granted the children, discipline is perfect, and the order maintained always astonishes visitors. As the teacher has never lost the affection of the children by many and useless commands, they have come to look upon her as a friend and a helper, and when she wants them to do something, they willingly and cheerfully follow her directions. Those who have studied this method claim that because of the freedom of action allowed, and as a result of the special sense training and of the systematic exercises for gaining coördination of the muscles, children trained in the Montessori school have far greater self-control than others. Both Dr. Montessori and Miss George, the American exponent of the method, speak of a kind of spiritual awakening that comes to the children when they have gained the mastery of the senses.

Miss Anne George, the translator of the book, "The Montessori Method," has, during the past winter, conducted a school along the principles laid down by Dr. Montessori. This experiment has been watched with much interest, since there is a great difference between Italian and American children, and also a great social difference between the children in the Casa dei Bambini and Miss George's school at Tarrytown. Miss George finds that the Montessori methods can be adapted to American children.

But after all, the merits and demerits of this interesting system will have to be determined by the expert educators. With them will rest the final decision as to whether we will adopt it in whole or in part. There is now every reason to believe that some of its excellent features will be introduced into our kindergartens. Undoubtedly it will cause a great deal of discussion in educational circles.

MISUNDERSTOOD PARENTS

Of one thing, however, there can be no doubt. Parents and teachers alike can draw inspiration from the wonderful spirit of Maria Montessori, without which the method and the materials are barren. Her reverential attitude towards the child, her respect for its natural manifestations, her dread of suffocating its individuality, her spirit of scientific inquiry—all are high examples. If we strove towards these ideals there would be fewer misunderstood children and perhaps fewer misunderstood parents in the world.

SIDONIE MATZNER GRUENBERG.



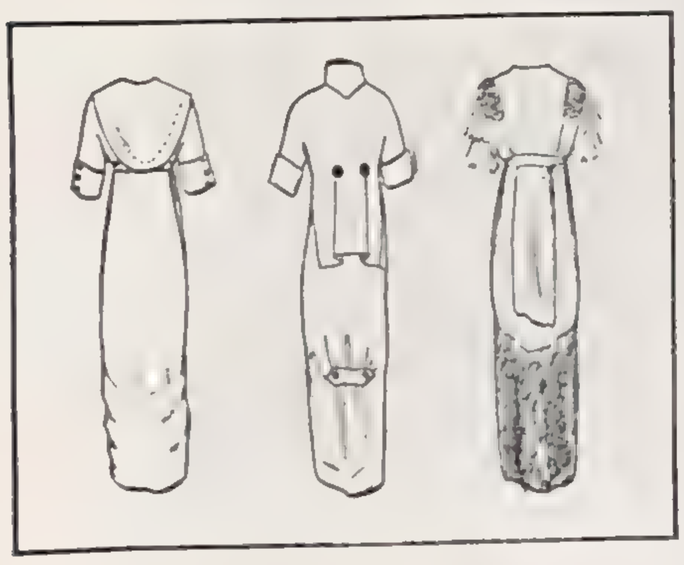
Not at all in accordance with our established ideas of schoolroom discipline is this group of children in a "House of Childhood," but an order practically self-imposed reigns, for each child is intent on a self-appointed task



A fourreau of white satin with a blouse and overskirt of white chiffon developed with utmost simplicity. The collar, cuffs, girdle, closing band, and deep skirt band are of the satin. Very clever is the combination of the "panniered" top with the gathered lower drapery

One of the simplest ways of achieving a striking costume is to copy to the last, minute detail a mode of a past period. In this Directoire suit, consisting of a black satin skirt and a sand-colored crêpe de Chine jacket, not a single dissonant note is struck. The autumn mode will show many contrasting coats and skirts

Even within the limits of the inevitable black-and-white combination, the designers display much diversity. The sleeve caps and tunic border of black Chantilly and the jet buckle are admirable foils for the white satin underdress and tulle sleeves and bodice



THOUGH THERE ARE SEVERAL NEW NOTES IN THESE COSTUMES, EVEN MORE SIGNIFICANT THAN THAT, IS WHAT IS OLD, FOR THEY SHOW THE MODES THAT HAVE HELD THEIR OWN WHILE NEWER STYLES HAVE COME AND GONE—NOT YET HAVE PLAIN, STRAIGHT SKIRTS, TUNICS, KIMONO WAISTS, AND LOOSE SLEEVES RELINQUISHED THEIR PLACE

AS SEEN *by* HIM



Photo by J. M. Elliot, Germantown, Pa.

The marriage of Miss Juanita Harmar to Mr. Joseph Brown was the most brilliant Germantown wedding of recent years

Newport's Indebtedness to Great Hostesses—Soon Society May Expect to See Itself as the Moving Picture Men See It

NEWPORT has not been different this year from other years, but it has been gayer in its own inimitable way. Last summer it was dull, if you will, from a spectacular standpoint, but none the less it was extremely enjoyable. This year the foreign element has helped to restore its wonted brilliancy.

We have taken several lessons from the Bahkmetieff household, and I am wondering if there will be any imitation of the Russian Ambassador's Cossack footman. Needless to say, such a personage as this footman belongs by right only to an embassy. Abroad there are certain government restrictions concerning equipages and liveries and cockades, and only those who hold a certain rank can use them.

The Princess Cantacuzene is also here this summer. It is some years since she visited Newport. She was Miss Julia Grant, and she married Prince Cantacuzene the summer during which her aunt, Mrs. Potter Palmer, had a Newport house. The Count and Countess Lazlo Széchényi are also among the foreign notabilities visiting us this season.

One at least of the many promises we have had of royal presences at Newport will of a surety be fulfilled. Mrs. Ogden Goelet is already preparing to receive her daughter, the Duchess of Roxburghe, with her husband on their first visit to America since their marriage several years ago.

July at Newport is never vivid. People are just settling down for the summer. This year, too, it is deprived of one of its most important hostesses—Mrs. Edward Berwind, who is in mourning. Newport relies so much on great hostesses. However, several of the pillars of society are giving their full support to Newport this year. Mrs. Stuyvesant Fish always makes a Newport season. Miss Helena Fish makes her début this summer, and Mrs. Fish will give one of her ever-enjoyable entertainments for her. And then there is Mrs. Drexel, and Mrs. Paul Andrews, who is bringing out a young daughter, and Mrs. Richard Stevens.

Among the newcomers to Newport are the Preston Gibsons, who, with Mrs. Julian Little, form the nucleus of a little set of their own—young married people who go in for Bohemianism, after a fashion. It is all very well to play at Bohemia, but it is quite another matter when one is stamped as belonging to it, for then if one wishes to change his condition it is difficult to shake off the dust of Bohemia. Fashionable people, however, take their Bohemia as they would a course at dinner, which they can drop from the menu whenever they desire. I am sure Mr. Preston Gibson will be quite an addition to Newport this year, for he is a man who has made something of himself.

SOMETHING TO ANNOUNCE

Of fashionable intelligence there is not much that is thrilling except a few interesting engagements. The one which caused most surprise was that of Miss Lilla Gilbert and Mr. Howard Price Renshaw. Miss Gilbert is a handsome girl who in the two years of her life in society has been much fêted and paragraphed and "snapshotted." Her young mother is a widow. Mr. Renshaw is a grandson of Commodore Price, and consequently a nephew to the late Lily, Duchess of Marlborough.

Another engagement is that of Miss Thérèse Iselin, daughter of Mr. Adrian Iselin, Jr. (now really Sr., but he prefers to keep the old suffix), to Mr. Irwin B. Laughlin, first secretary of the Embassy to Berlin. Mr. Laughlin, son of the late Major John M. Laughlin, comes from a Pittsburgh family. He has been in the diplomatic service for some years, and has been rapidly promoted from one position to another. Formerly he was treasurer of the Jones and Laughlin Steel Company in Pittsburgh. Miss Iselin is the elder of two daughters, and the Mr. Ernest Iselin who married Miss Whittier is her brother.

A PILLAR OF SOCIETY

The Iselin family is a stronghold of New York society. For several generations the members have succeeded, son to father, in the well-known banking establishment, and others have maintained large business houses, now of almost a century's standing. The Iselins came from Switzerland originally, and they have a long line of distinguished ancestry, extending back many hundreds of years. To one of their forebears a grateful city and country erected a statue in its public place. Of recent years, the many members of the youngest generation have been marrying so thick and fast that there have nearly always been two Iselin weddings a year, and sometimes more.

Still another engagement of interest is that of Miss Anna R. Koues to Mr. William Greene Roelker of East Greenwich, R. I. Miss Koues is a daughter of Mr. George E. Koues of Elizabeth, New Jersey; Mr. Roelker is the son of Mr. William G. Roelker, who was a prominent Rhode Island lawyer. The wedding will take place very quietly on August 22nd, as the bride is in mourning. After the wedding they will go to Europe, and on their return will live at Mr. Roelker's country place near East Greenwich.



Photo by Aimé Dupont

Miss Helen McLaughlin, daughter of Mrs. Frank McLaughlin, became Mrs. Drelincourt Martin in the early part of July

A NEW TERROR

If the promised Royalties do visit us this year the "snapshooters" will be in their element. Once I used to resent their attentions, but now I, like everyone else, am hardened to it, even though every time I open a newspaper I see most horrible caricatures of my friends. I am thankful it is not worse; the pleasure of seeing our friends in moving pictures panorama has as yet been denied us, why, I cannot understand. How is it there have been no enterprising moving picture men at polo matches, first days at country clubs, races, and other such events? They give us funerals and processions and presidential aspirants talking against each other, but they have not yet shown us fashionable society. I suppose the day will come. We live so much in the public view these days that we find no exhibition of ourselves and our foibles very shocking.

THE FOE WITHIN

CIVILIZED men, even in warfare, are seldom wantonly cruel. It is only the savage and the barbarian who gloatingly inflicts slow torture upon his prisoners. In most of us, however, perhaps in all of us, there does lurk a germ of cruelty, which, because its more blatant forms are so completely repressed, is apt to manifest itself under more insidious forms. We read with revulsion of the tortures sometimes inflicted upon children in institutions, of ruthless whippings in the homes of brutal men, of the cruelties endured by dumb animals, and we wonder what dreadful atavic instinct is making savages of men and women in this, the second decade of our twentieth century. Self-complacently blind, however, must he be who has never been suddenly horrified to discover within his own bosom the germ of this diabolic vice.

IN spite of frequent homicides and brutal assaults, ours is an age comparatively free of physical violence. We shrink from bloodshed private or public and seek to restrain all manifestations of violence. There are thousands of American households where the rod is never used nor threatened, the hand is never raised in chastisement of childish faults. Domestic discipline, indeed, in many American families is far too mild, in some altogether neglected. Nevertheless, in our homes and in our public and social life cruelty does flourish in many refined forms.

MANY a father who would scorn to strike his child may sometimes detect himself watching eagerly for the signs of distress that follow the severe word, or the mere denial of a reasonable indulgence craved by the child undergoing punishment for a fault. The social cruelties of the drawing-room—the stinging word, the slight, the snub, the covert insult, the wanton flaunting of one's advantages of birth, of breeding, of knowledge, of wealth, of social position, in the presence of those less happily endowed—are but manifestations of this desire to inflict pain, and the man or woman who takes joy in the sensitive shrinking of those who suffer these "slings and arrows of outrageous fortune" may well glance with apprehension in the mirror to detect the deepening lines of cruelty in the countenance. There are even forms of politeness and acts of outward courtesy that may be made to inflict the bitterest pain upon the simple and sincere but socially uncouth.

IN the memoranda found among the papers of General Robert E. Lee after his death were some jottings in which he attempted to express his notion of a gentleman. He especially emphasizes the obligation to eschew these subtle forms of social cruelty. "The manner in which an individual enjoys certain advantages over others," says Lee, "is a test of a true gentleman." And he adds, "The power which the strong have over the weak, the magistrate over the citizen, the employer over the employed, the educated over the unlettered, the experienced over the confiding, even the clever over the silly—the forbearing or inoffensive use of all this authority, or a total abstinence from it when the case admits it, will show the gentleman in a plain light." Finally, the memoranda close with this noble expression: "A true man of honor feels humbled himself when he can not help humbling others."

DELIVERANCE from "envy, malice, and all uncharitableness" we are taught to pray for, but baser than any of these, and perhaps more insidious than any, is the vice of cruelty, for it wakes within us the ancestral savage, that lurking devil which no exorcism seems able altogether to expel, the kind of unclean spirit that "cometh not out save by fasting and prayer." This is the veritable archfiend whom many of us have always with us without suspecting his presence, to whose evil promptings we yield whenever we watch with joy for the sign that the envenomed weapon sped by the serpent tongue has struck home, whenever we punish a child in anger and note with satisfaction the shrinking of the sensitive flesh from rod or hand, the sensitive spirit from the harsh, unfeeling word.



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Mrs. William Seward Webb, Jr., and her little son, William Seward Webb 3d, the grandson of Mayor Gaynor



Count Lazlo Széchényi, who married Gladys Vanderbilt, the daughter of Mrs. Cornelius Vanderbilt, with his daughter



The Countess of Ancaster, formerly Miss Eloise Breese of New York, and her three children, Lady Catherin, the eldest, the young heir, Gilbert, Lord Willoughby de Eresby, and the baby girl

LITTLE SONS AND DAUGHTERS OF THREE WELL-KNOWN AMERICAN SOCIETY WOMEN. TWO OF WHOM MARRIED TITLED FOREIGNERS



It was inevitable that skirts of plaited cloth should succeed those of plaited silk. Here, flatly pressed side plaits of blue serge are left unstitched. The opening of the severe jacket reveals a waistcoat of flowered silk; the rosy tone of its flowers is repeated in the coverings for buttons and buttonholes

A costume, dignified in color and treatment, developed in prunelle velvet, black satin, and skunk. Noticeable is the arrangement of the black satin sash and the looping of the edges of the skirt over the back panel and under a small band of the satin. These French models are shown by "Bob-Marie"

A new development is the slashed back of this bright red ratine, Directoire coat, disclosing sash-ends of red moire. The effect of a riding skirt is suggested by the way the skirt is caught up at the left side by a deep plait. Heavy stitching and decorative arrow-heads accent the lines of this tailleur

NEW LINES, WARM COLORS, AND HEAVIER MATERIALS IN FRENCH

TAILOR-MADES WHICH ARE SELDOM UNCOMPROMISINGLY SEVERE



THE BURDEN *of the* SUPERWOMAN

Between the Scylla of Books and the Charybdis of Student Activities, the Overtaxed Body of the College Girl Has Small Opportunity Healthily to Develop

AS there are ill-nourished children in the homes of the well-to-do, so there are overworked girls elsewhere than in kitchens, shops, and factories. Preparatory schools have many such girls, and perhaps the colleges have even more in proportion to the whole number of their students. Unfortunately it is not alone in co-educational institutions that girls are overworked, and parents who think to insure to their girls a safe and sane education by sending them to colleges maintained exclusively for their sex, lay a far too flattering unction to their souls.

Recently several Frenchwomen visited American colleges to learn how these institutions are able to make such exacting demands upon their students and maintain them in health. As a matter of fact many colleges fall far short of maintaining all of their girls in health, and the excessive mental strain demanded of students is in large measure responsible for mental and physical ailments among college girls that presage for some of them a lifetime of invalidism or relative inefficiency.

The American boy has a delightfully practical method of avoiding the dangers of overwork. He does what he comfortably and conveniently can, and often a great deal less than he might do, and thus preserves health and strength for the battle of life to come after graduation. The story of the American youth's "discretion," which is "the better part of his valor" may be read in the records of the colleges, and those records show that a great many young men are content with any mark that gets them "through."

GIRLS MORE FAITHFUL THAN MEN

Of course, something of the same sort is practiced in the colleges for women, where there are always some students who affect contempt for the "grind" and who save their bodies at the expense of their minds, but in colleges for women there is a larger proportion of earnest and purposeful students than in the colleges for men.

In the east, girls of social standing whose brothers matriculate at this or that great institution, live gloriously on "the gold coast," and win diplomas by the skin of their teeth after four years of delightful club life, are apt to substitute travel or special studies for the full and regular college course. So it happens that the girls' colleges are still largely peopled by the kind of students that respond cordially and faithfully to whatever demands are made upon them by zealous professors and yield all too readily to the temptation presented to the youthful appetite by the varied intellectual feast spread before them.

Extraordinary stories are told of the things that these willing young devotees of scholarship are asked to do. Students who take one of the natural sciences are kept for long hours in the laboratory observing the minutiae of plant or animal life; the enthusiast in the fine arts, finding that the periods scheduled for this work are far too few to insure her excelling, cheerfully doubles her hours in such branches while striving to keep up with the general course of study; professors of English literature assign to be read an amount of prose or verse that would stagger any man not blessed with almost limitless leisure; and the topics upon which a girl is expected to express an intelligent opinion in a fifteen minutes' written "test" would be amusing were they not appalling. In addition to all these regular incidents of the curriculum, theoretically provided for in a balanced schedule of hours, the young women are encouraged to join all sorts of social and study clubs, to engage in amateur dramatics, and in many other ways carry on the social life of the college.

THE INTELLECTUAL ADVANTAGE

When a girl of nineteen or twenty finds herself near the close of her Freshman year at college she is apt to discover that the young men of like age are a trifle crude and boyish. She must have discovered two or three years earlier that some of these same youths were lagging behind her in intellectual development, but she now finds that they are still further removed from her emotionally. She may not be a very wise nor staid person, but she finds some of the things that they think vastly amusing, stupid and infantile. Their elder brothers who are actively engaged in business or professional careers interest her much more than do these young collegians. In other words, she is emotionally and intellectually a woman, while they are only just beyond the condition of hobbledehoys. Her mental development has kept stride with her physical, and so has put her head and shoulders above the men of her own age. This superior mental efficiency her professors recognize and are too apt to take advantage of by pushing her to the limit of her ability.



Too little have the colleges for girls regarded the tremendous demands upon the system of the average student caused by the physical, mental, and emotional development going on throughout the later years of the life of the preparatory school and the earlier years of the college course—a development that places the girl far in advance of her boy companions. The time is not long past when athletics were criminally overdone in some girls' colleges, and the college physician is only just beginning to have due weight in the councils of the faculty. Intelligent watchfulness over the physical condition of the girls, and the prompt operation of the physician's veto upon an overloaded curriculum, augur well for the college girl's future.

THE NEW FUTURE FOR WOMEN

Zealous professors, however, still demand, each for his own department, that the students give to his particular study a proportion of her time such as she could not allow to all parts of the curriculum without the gravest danger to her health.

It matters not whether a girl look forward to marriage and motherhood or to an active business career, she cannot conduct herself at college exactly as if she were a man. There are those rebelliously unwilling to acknowledge this momentous truth, but nature has her silent and inexorable way of taking revenge upon such as ignore her existence or transgress her laws.

Whatever we may hope or believe as to the future of women, we cannot wisely disregard the facts of life as they now are. Indeed, the very objects for which the advanced feminists are striving can be defeated in no more effectual way than by the deliberate wronging in youth of those women who are expected to be the leaders of the movement in the future. As to those women who hope and expect to fit themselves for the sphere hitherto recognized as especially that of their sex, even less can they afford to mortgage their future to the demands of a too intensive educational system.

PARIS CLOSES AND OPENS A SEASON

While the Seven Performances of Wilde's "Salomé" Practically Closed the Theatre Season, the Racing Season, with Openings at Longchamp and Chantilly, was but Beginning

AMERICANS took a lively interest in the recent Chantilly races because of the entries made by several notable countrymen of theirs. And there was great rejoicing when August Belmont's "Qu'elle est Belle II" captured the Prix de Diane, or "French Oaks," as it is known to sportsmen. But when Prince Murat's "Friant II" won the Derby, the Americans were heavy losers.

Rain fell in torrents—*"comme d'habitude,"* says the pessimistic Frenchman—but a little thing like that never keeps a true sportsman in. And in France the sun has such a happy way of appearing while the drops still fall that one is willing to take a chance. So by the time the tapes went up in the Prix de Jockey Club there were many hundreds of daintily shod feet walking over the wet pebbles. The *pesage* was a flutter of black and white, with here and there a brilliant dash of color.

Mrs. Vanderbilt wore a pretty frock of black and white silk with a guimpe of white tulle. The skirt had tiny panniers and a sash-like drapery of black satin in the back. Her large, black hat was trimmed with aigrettes. Mrs. Iselin appeared in a becoming beige tussor, and Mrs. Duryea in a smart frock of black and white foulard.

THE NEW "MADONNA"

Summer has brought us the most marvelous confections of tulle and chiffon, always in black or white, brilliant colors being reserved for heavier fabrics. Several frocks of white crêpe de Chine worn at the race that day had wide, flatly plaited frills of black tulle at the throat and wrist. A dress of soft white silk closely striped with a hair-line of black had a deep, square collar of black tulle which hung to the waist-line in the back.

The widely plaited frills of black tulle which turned back from the wrist and edged the deep, round collar of a kimono wrap of satin and lace added indescribable chic. The upper part of the wrap was of filet lace, chiffon lined, and it puffed slightly at the hips over a lower part of black satin which was drawn rather tightly about the figure. This wrap is sketched in the second figure on this page.

Nothing more girlish than the Callot frock shown in the first sketch could be imagined. It is known as the "Madonna"—all French creations have a name—and is acknowledged to be the most charming, simple model that has appeared this summer. Everyone here is talking about it. It is made of a sheer white material called *"mousseline de communion,"* a fabric heretofore used exclusively for communion robes for young girls. It has not a single plait nor a frill, and the seams are joined by a narrow entre deux, which gives the air of simplicity imparted by hemstitching. The satin bound tunic opens over a fourreau of the *"mousseline,"* which has a row of the tiniest satin buttons down the front of the corsage and skirt. A sash of bright blue taffeta ribbon with a selvage of white—the kind our grandmothers wore—is drawn twice about the waist, and knotted on the left side of the front under a stiff little nosegay of artificial wild flowers. The large hat with its slightly rippled brim and its artistic drapery of black tulle shows the clever touches of a *grande modiste*. A white aigrette is posed low on the right side.

Many scarfs of ermine, of chinchilla, and even of mole skin were worn with lingerie frocks, for the torrid summer heat does not keep the worldling from wearing fur if fashion decrees that fur shall be worn. The scarfs of snowy ermine really do look delightfully summery, and are much smarter than those of silk and chiffon, and—much more expensive. Ostrich feather boas have reappeared, but instead of being flat, they are round, fluffy, and very long. A handsome gray one was worn by the Duchesse de Brissac over a frock of mastic cloth.

AFTER THE RACES, TEA

The roadsides were lined with scarlet poppies and squawking magpies, and balloons from the St. Cloud contest were sailing over our heads as we motored back to Paris and out to Café Madrid for tea. And there in the shade of the great, shadowy trees, we discussed our winnings and—our losses.

The garçons in the French cafés show as much discrimination in finding tables for their guests as the doctors at Carlsbad display in prescribing certain waters of certain springs to certain people with certain fortunes, and other waters of other springs to other people with smaller fortunes. It is quite amusing to watch them.

We were surrounded by people that we had seen at Chantilly an hour earlier, and I had another glimpse of a white frock of chiffon and lace which had excited much admiration at the races. It was belted high and the lines were exquisitely simple. A band of white satin was drawn across the bust under the chiffon and a white satin sash end fell to the hem in the back. A row of white satin buttons ran all the way down the front. The back



A frock called the "Madonna," made of "mousseline de communion," which Paris has gone quite mad about

Gowns and wraps at the Chantilly race course showed a lavish use of deep, plaited frills of tulle

The toilettes at Chantilly were completed with a filmy scarf, a fur stole, or a stiff tulle ruche like this

An odd cape of white satin with slits for the arms attracted much attention at the Café Madrid

was almost hidden under wide bands of lace which were drawn about the arms to form loose sleeves. A wide band of lace finished the bottom of the skirt. In striking contrast to the dress was the large black hat and black tulle ruche with its taffeta-edged frill. This costume is shown in the third figure on page 20.

SEEN AT THE CAFÉ MADRID

Her companion wore one of those formal looking frocks of eyelet embroidery which are considered very smart just now, and which is sketched in the right-hand corner. They are usually combined with black satin and hung over black tulle or chiffon, and however smart they may be, they certainly lack that dainty, fresh appearance which is the chief charm of a lingerie frock.

As she stepped into her automobile she drew an odd little cape of white satin about her shoulders. It fastened at the throat with a single embroidered button, and had no sleeves, but she thrust her arms through the narrow slits at the sides. Her hat also was black—an oblong sailor, tilted ever so slightly over her right ear, and trimmed with a single, long ostrich feather which curled under the brim and touched her shoulder. Like all of the new ostrich feathers, it was very long, very full, and slightly curled. She drew her face veil close under her chin and in tight folds around the throat, a particularly pretty fad for collarless gowns.



One of the prettiest coiffures seen at the brilliant closing of the Théâtre Châtelet

CLOSING THE "GRANDE SAISON DE PARIS"

The Ballet Russe has grown to be a feature of the theatre season in Paris, and because of the high prices the audiences are most select. A storm of criticism greeted the first performance of *"L'Apres-midi d'un Faune,"* but when I saw it the audience was wildly enthusiastic. Nijinsky is really wonderful. The "Spectre of the Rose" was like a page from the "Arabian Nights."

At the Théâtre de Châtelet the *"Grande Saison de Paris"* closed with seven performances of Oscar Wilde's *"Salomé."* In the Dance of the Seven Veils, Ida Rubenstein has an excellent opportunity for displaying the feline grace of her slender figure. At the *Répétition Générale,* to which only artists were invited, Loie Fuller, one of the most interested spectators, was surrounded by a bevy of English admirers.

Opera glasses were leveled at a striking young Frenchwoman, in the box next to mine, whose gown is sketched in the upper corner of this page. It was of black taffeta over a four-



Among the many wonderful gowns worn to the last performance of "Salomé" none drew more eyes than this of white chiffon, lace, and black and geranium taffeta

reau of white chiffon and lace. A shaped band of geranium taffeta turned back over the lower edge of the short pannier, and was knotted in the back with the ends trailing on the floor. The bodice was cut low without a particle of lace or chiffon to soften the outline.

While promenading in the foyer I noticed the unusually pretty coiffure shown on this page. From a fringe which hung low over the forehead the hair was drawn over the ears and loosely knotted in the back where it was held by a small comb. A wisp of black tulle was twisted around the head and tucked under the comb.

THE NEW FRILLS

Hand-embroidered collars and fichus of tinted batiste and tulle are replacing jabots of net and lace. One of the newest shapes is a pointed sailor collar which looks as though a handkerchief had been slit up toward the center from one corner, rounded out for the neck, and attached to the gown so that one of the corners fell in the middle of the back, while the sides formed small revers.

The deep décolleté required by the Directoire styles is often filled in by a tucked vest of white net and the rounded neck finished with a tiny, turnover collar fastening under a little ribbon bow.

In the sketch in the lower corner of this page are shown two very attractive ways of using white tulle collars on simple dresses of silk, linen, or serge. The frill on the left figure is alike front and back. On the right-hand figure the tulle crosses the shoulder and is drawn under the left side of the surplice waist just above the belt.

E. G.



The jabot has at last reached the limit of its size; in its latest development in tulle it must be confined by a belt

To lighten her more somber costumes, La Parisienne sometimes uses a one-sided tulle fichu tucked into a surplice front

DRESSING THE DEMOISELLE OF FRANCE

Until She Emerges from the Chrysalis of Her Nun-like Girlhood, the Garb of the "Jeune Fille" Is as Simple as Her Life

IT is just the difference between the active and the passive forms of the verb—the American girl dresses, the French girl is dressed. The demoiselle of good family is clothed from cradle to altar by one carefully selected couturière, whose specialty is the dressing of the young, often to the exclusion of all else. There is a sharp demarcation here in France between the dressing of the matron, be she ever so young, and the *jeune fille*. The toilette of the former may be as elaborate as Madame pleases, but Mademoiselle's costumes must be the acme of simplicity. Very little tots are perhaps a bit "overtrimmed," but the young girls are invariably simply and artistically clad.

Because of the strict French social customs, very little is known to the average visitor to Paris of the French girl's wardrobe. She is never seen in public places, such as tea rooms and theatres, except at certain entertainments given especially for the young. But in the private mornings at the skating rink in winter, at the smart tennis clubs in the Bois in summer, and at the matinée dancing parties that are the delight of young Parisians, the simplicity and charm of their dressing may be studied and appreciated.

SPECIALISTS IN JUVENILE FASHIONS

Occasionally one sees the French demoiselle, accompanied by her mother or her maid, at her special couturière's. Here nothing is ever shown her that is not simple and suitable to her years. From her infancy she is accustomed to all that represents the refinement of taste in dress, so it is small wonder that she develops into the acknowledgedly best-dressed woman in the world.

Jeanne Lanvin is one of the famous makers of clothes for the young. No one understands better than she that only youth and beauty, single or combined, can carry striking simplicity. So Mme. Lanvin works on year after year, varying her styles really very little, but always carrying them out in beautiful materials, with a perfection of detail, and the ineffable charm of youth stamped on all of them.

Chéruit is another great house that specializes on garments for the young; one branch of its establishment is entirely devoted to this line.

THE FRENCH GIRL EN TAILLEUR

A visit to some of these houses reveals what is being prepared for the French girl when she returns from her summer in the country. Her tailored suits are of prime importance. Each house has a certain individual touch that marks its new season's suits. This year, for instance, Lanvin is using a coat that has a belt at the sides only. A suit of this type is sketched in the second illustration. It is of fine blue serge with a straight tunic opening over a finely plaited underskirt. The coat opens quite to the waist-line, disclosing, both above and below the belt, a vest of canary ratine with a fine, blue stripe. This vest is further enlivened with flat brass buttons, some of which are purposely left open to give chic to the line. The coat is slightly fulled into the side belt, which adds easy grace to the youthful figure, and the sleeves are finished with half cuffs that reach all the way to the elbow.

Another suit intended for more formal wear is shown on the extreme left. It is developed in silk faille, in a new shade of brick brown, a color so trying to maturity that it seems to have been invented solely for youth. The skirt is straight and comfortably narrow. There is a seam in front, and from about hip-hight the material is slightly draped to form a frill or ruffle that shows the selvage edge of the silk, a not uncommon way of treating a silk edge, instead of hemming it.

The short jacket has the skirt pieces cut separate from the body and fastens invisibly in front, where it is marked at the waist-line by a smart buckle. The front is fancifully cut with "saw-teeth," from which run little embroidered arrow-heads. This same point and the arrow-heads are repeated high on the sleeves so as to form deep cuffs. The rolling collar is of white satin.

FASHIONS OF THE FRENCH REVOLUTION

A tailor-made showing a fashionable combination of materials is seen in the third sketch. The blouse, tunic, and coat are of wood-brown charmeuse, and the lower skirt is of broadcloth in the same charming shade. The citoyenne skirt, below the tunic, is laid in narrow box-plaits, pressed very flat so that the slender outline is not lost. The tunic is slightly fulled into the closing at the left side, where it is held by a row of buttons. It is irregular in shape and forms a point at the right back.

The rather severe Directoire coat is sharply cut away from above the waist-line and closes on the chest with four buttons. Broadcloth forms the little revers and upstanding collar which leaves the front of the throat quite exposed. The fullness, held at the cuffs with a diagonal row of buttons, repeats the draping line introduced on the tunic.



A fancifully cut silk suit in brick brown, a trying color that only radiant youth can wear successfully



This year Jeanne Lanvin is conspicuously launching in her suits a coat with a belt at the sides only



Fashions of the French Revolution—Directoire coat and citoyenne skirt—adapted for the modern demoiselle



A green and blue stripe on a white ground is sufficiently embellished with buttoned straps of self material



Point d'esprit still exerts its charm as a suitable material for the young girl's party dress



The newest "Lanvin" roses are of padded chiffon or silk crêpe, beaded in their natural colors



An extreme simplicity that incorporates such modish touches as plaited tunic and double-frilled cuff



The slimness of youth appears to advantage in these new tunics plaited evenly or irregularly

On the extreme right of page 22 is sketched a dress designed for early autumn. It is of oyster-white ratine, with stripes of alternating green and blue lines. Straps of the material, about twelve inches long, decorate the bottom of the straight, narrow skirt; a glass button in blue, green, and clear crystal finishes the top of each strap. A narrow yoke of the stripe runs low across the bodice and over each shoulder, where it is held by a button. The full-length sleeves are similarly strapped almost to the elbow. The novel belt is of patent leather in two sections, joined under the arms by bits of the striped cloth. The front section of the belt is blue patent leather, the back green, of the same tones as those in the stripe.

PLAITED TUNICS FOR SLIM YOUTH

The afternoon dress seen on the extreme right of this page is developed in rose crêpe de Chine with a short tunic plaited flatly and irregularly, that is, the plaits vary in width. A sort of long vest or front panel of the unplaited crêpe extends from the bust-line to the edge of the tunic; bound scallops and a row of white buttons form the closing. The square chemisette and turndown collar are of cream embroidered batiste. The waist is cut with the customary long shoulder line. The sleeve of the plain material is joined with *à jour* and closes from the narrow cuff to the elbow with scallops and buttons.

Another afternoon gown of delightful simplicity is of khaki-colored crêpe of rather a coarse crinkle, made with an over-blouse of finely plaited dark blue net. The skirt is absolutely plain. The sleeveless overblouse, with its little shoulder pieces of the crêpe embroidered in blue, makes a straight line from throat to shoulder. A folded belt of blue taffeta catches in the blouse at a slightly raised waist-line. The long crêpe sleeves are finished at the wrist with a double frill of the blue net, banded in the middle with the taffeta.

AT THE MATINÉE DANCING PARTIES

For dancing frocks, chiffons and nets are the favorite materials for the French demoiselle, and only the simplest of trimmings are employed. The padded chiffon or crêpe roses that are known to all Paris as "Lanvin" roses, are one of the most favored trimmings this season. When Madame Lanvin's daughter was married in June these roses were the feature of the distractingly lovely costumes worn by the bridesmaids and flower girls. Wreaths encircling the waist have since become a veritable fad here. They are not new, one may say. True, indeed, but that is not always the point with the French. They are beautiful, and to the French and to all those who truly understand, that is sufficient to ensure their continued use.



Essentially a "jeune fille" dancing frock of white satin and chiffon, banded with swansdown

THE NEWEST "LANVIN" ROSES

The second figure shows a new model of white chiffon with raised roses beaded in their natural colors. A novel bodice of light-blue chiffon curves down deeply from the arms, and has rather long skirt pieces that slash sharply in front. In the back there is a tiny square collar of the lace, and in front are little lace revers from under which depend blue satin straps. The cuffs repeat the satin and lace motif, and cuffs, straps, and waist-line are ornamented with the padded bead roses. The back drapery, also of blue satin, is a square caught at a blunt point at the waist-line, and gracefully draped to uneven lengths on either side of the skirt, there to be held with clusters of the bead roses.

SIMPLICITY IN PARTY FROCKS

Simplicity itself is the dancing frock shown at the bottom of the page. Over dull white satin is hung a double, draped tunic of white chiffon, the upper drapery or puff bordered with snowy swansdown. On one side of the skirt are posed four little bows of baby blue chiffon. The exceedingly simple waist forms a straight line from shoulder to shoulder, but curves out in front to permit a glimpse of the transparent little guimpe. A band of lace and blue chiffon composes the neck finish, and the double cuffs of the chiffon are edged with the swansdown. The belt is of blue satin.

The frock on the extreme left is worked out in point d'esprit and plain net. The gathered skirt and baby waist are of the point d'esprit. A front panel extending almost to the knee consists of severe plaitings of plain net, each topped with a little bow of the new Callot blue ribbon with its white cord edge. The waist has a bertha-like arrangement of three plaitings of the net, and above this is a flat guimpe of plain tulle.

C. H. L.

FASHION'S SWEEPSTAKES AT THE RACES

Not the Races but the Sartorial Sensations,—Powdered Coiffures, Famous Beauties in Famous Gowns, New Panniers, New Twists and Turns in Fashion's Lines,—Hold the Attention of the Feminine Audience

THE fashionable woman of to-day wears a most revealing summer toilette. Her skirt is cut to show her foot, her corsage is cut to show her throat, her shoulders and arms gleam through a transparent guimpe of tulle, her skirts cling softly to her form. As though to counteract this so frank revelation, she trims her gauze frocks with fur, covers her head with somber velvet, and winds a fur scarf about her shoulders, but so cleverly that it does not hide her pretty throat at all. Even the great, brooding brim of her hat is a false concealment, for it is of tulle and quite transparent.

THE TRIUMPH OF THE PLAITED SKIRT

The struggle of the couturiers to introduce fuller skirts looked very hopeless for a time. But with a skirt that from belt to hem is laid in small, unstitched plaits, so flatly pressed that the skirt fits like a glove without even a flare at the bottom, they seem at last to have triumphed. Appearing at the races, it was so great a success that now we have the unstitched plait in every kind of fabric from heavy serge to thinnest chiffon.

The very girlish costume shown in the middle figure of the group on this page was worn at the Prix des Drags. It is of heavy white serge. The skirt, laid in small, even, unstitched box-plaits, hangs very straight and looks very narrow under the blouse coat. The lines of the coat, the sleeves, and the snug band about the hips, accentuate the slimness of the figure. The black velvet hat is faced with white, plaited tulle, and trimmed with dull green ostrich feathers.

AN APOLOGY FOR A TRAIN

At present la Parisienne's skirt is a trifle longer than the American woman's. In order to show her foot and ankle—a Frenchwoman always contrives to show her foot, no matter what the length of her gown—she has her skirt draped, or slashed, or frankly cut away in front. With charming inconsistency, she has it slightly lengthened in the back, so that it drags on the ground. This trailing part cannot be dignified by the name of train; it simply drags and becomes very dusty, for she never lifts it. In fact, she could not if she tried, for it clings too closely to her heels. Early in the spring this apology for a train appeared only occasionally, and then usually on black satin dresses, but midsummer has brought it in delicate fabrics, such as chiffon, lace, and tulle.

The left-hand gown, also worn at the Prix des Drags, shows one of these demi-trains. It is of black satin. The skirt has very little fullness, and, in front, the overlapping, hemmed edges are rounded at the lower corners to show the foot, while the back of the skirt trails slightly. The corsage of black satin is hidden under a deep bib of plaited white tulle which hangs in a deep frill below the narrow velvet girdle, knotted in front.

The figure on the right shows a very simple tailor suit of sand-colored covert cloth. Fashion decrees that skirts must not be entirely plain, so when they are not plaited, they are draped. The little plait that is caught up on the left side of this skirt adds much to the smartness of the suit. The collar is of black satin; the buttons are of cloth. The skirt is mounted on an inner belt, which often gives a crude, unfinished appearance to the top of the skirt, but in this case the tailor has added a narrow belt of covert cloth, which crosses in the middle of the back under a cloth button and ends under buttons at each side of the front. The white felt hat is trimmed with a black aigrette.

DIFFERENT YET UNMISTAKABLY CHÉRUIT

Chéruit's latest edition of the pannier has quite a different aspect from the one that he presented early in the winter, yet is distinctive enough to leave one in no doubt as to the name of the maker. The right-hand gown of the two sketched on page 25 is of softest white chiffon. The skirt is almost covered by a long chiffon tunic which is crossed in front under jeweled buttons. Over this, in graceful folds, hangs a soft pannier of chiffon, slightly stiffened by a band of sable which gives it a decided flare. The short, kimono sleeves are edged with fur. A collar of rose point covers the back of the waist. The narrow girdle of white satin has a small, stiff bow in the back. The black Niniche hat is just the right finish for the costume.



In fulfillment of the prophecy of powdered hair, two manikins from Ney Soeurs appeared at the race course with locks powdered a snowy white



A "demi-semi-hemi" train and a slash to show the foot and ankle is the latest order in trailing skirts

After its enthusiastic reception at the races, there can be no doubt of the success of the plaited skirt

In accordance with a late edict that skirts may not be utterly plain, this skirt is slightly draped at the side

The frock of yellow chiffon shown at the left was worn by the Princess Murat. Over a fourreau of chiffon hung a full overskirt of chiffon which puffed over a wide flounce of filet lace. Soft folds of deep yellow velvet bound the underskirt close to the knees and made a pretty heading for the lace. The crushed girdle continued the note of yellow. The corsage showed bands of lace veiled with chiffon which crossed the shoulders, but passed underneath the triangular piece of lace in the back. The sleeves were slightly full and drawn into cuffs of lace.

The small béret of black taffeta had a very full black aigrette posed directly in the middle of the front, and the face veil was drawn in tight folds about the throat, so that, at a short distance, they suggested bonnet strings. This effect was emphasized by the straight ends of black velvet falling from the band which headed the black tulle ruche.

A SENSATION AT THE RACES

At the last great day of the Auteuil races, Mlle. Radoline, one of the most famous beauties in Paris, created a quite unprecedented sensation with a Callot gown. Over a fourreau of satin edged with ribbon velvet, hung a tunic of gold-embroidered chiffon trimmed with bands of cream Bohemian lace. On either side of the front, other bands of the lace caught the fullness of the mantle-like drapery which flowed from the shoulders. This drapery, falling in a deep point quite to the bottom of the skirt, gave the effect of a separate shawl-cape, but in reality it was made in one with, and was a part of, the gown.

An extremely broad, drooping black velvet hat—la Parisienne mixes her seasons at her good pleasure—was ornamented with bird of paradise plumes—a toilette quite worthy of the sensation it produced.

ARE WE TO POWDER OUR HAIR?

Recently it was rumored that powdered coiffures were once more to be the fashion of the day, and great excitement was occasioned when, in fulfillment of this prophecy, two of the Ney Soeurs manikins appeared at the races with locks powdered snowy white. One wore a charming gown of mauve and pink chiffon, draped in soft folds about the feet, with just a touch of flower embroidery on the sleeves, the other a less unusual but none the less charming costume of creamy chiffon over satin, the long surplice tunic outlined from fichu to hem by great clusters of brilliant-colored, silk-embroidered flowers.

These manikins created a sensation almost equal to that caused by the sheath skirt a few years ago. Yet the sheath skirt eventually triumphed. Are we to powder our hair?

E. G.



The Princess Murat wore a gown all of yellow chiffon with a pannier bound to a deep flounce of filet lace by soft folds of yellow velvet

Though it presents an aspect quite different from his original model, Chéruit's latest edition of the pannier bears his unmistakable cachet



Like a dainty little marquise of many decades ago appeared a pretty manikin with powdered hair and a much be-flowered and be-ruffled gown



Mlle. Radoline, the famous Parisian beauty, in her Callot gown which was one of the sensations of the last great day at the Auteuil races

THE INITIATION OF THE YOUNG EQUESTRIAN

"Never Too Young to Learn" is a Rule That May Be Safely Followed if the Little Horse-People Are Carefully Guided Through the Initial Stages, and Past the Danger Point of Horsemanship

ALL little tots love a horse. There may be slight fear of these big friends of theirs in the hearts of some, but their fondness for them goes a long way toward helping overcome it. For that reason, the earlier a child becomes familiar with the handling of a horse, the easier it is for him to learn to ride. The child who, in his babyhood, can begin his lessons in horsemanship on a tiny Shetland pony, then progress to a larger pony, and finally to a full-grown horse, could scarcely know fear, unless through carelessness he meets with an accident.

THE NECESSARY HARDENING PROCESS

It is best to let early training in horsemanship be most gradual. A half or three-quarters of an hour is plenty for the first two or three lessons, but too much time should not elapse between lessons. Continued practice is the best way to get rid of any little stiffness and soreness due to the unaccustomed use of certain muscles, an improper adjustment of the body to the saddle, and a softness and tenderness of the skin which has been subjected to friction. To be sure, a child never gets very stiff, for its muscles have more suppleness than those of adults. What little discomfort there is, however, can be overcome only by a hardening process.

If, therefore, the lessons are carried on constantly once they are begun, a proper leg-grip is acquired and there is no necessity for a second hardening period. This necessary process is reduced to the minimum of time, and as the flesh hardens gradually, there are no abrasions, black and blue spots, and lame muscles. It may seem cruel to exercise a muscle already lame from previous strain, but that very exercise is really the quickest way of destroying the soreness.

MAKING OR UNMAKING A "HAND"

The first step in the instruction of a boy is simple. He is put upon his saddle, and the process of attaining a proper seat is explained to him. Then he rides, and his instructor need only watch to see that he does not fall into bad tricks in obtaining his seat. It is a good plan to put the beginner upon a saddle pad with stirrups attached. This helps him to attain a good bare-back seat, which sometimes proves very useful.



A class of seventy children in Central Park, New York—the largest class ever seen on the bridle paths

For a little girl, a choice of saddles must be made. Strange enough, it is very hard to make all girls ride both kinds of saddle. Some girls, when riding a cross saddle, develop an extraordinary fear of a horse, especially if they have a couple of "spills" or even "near spills." A few lessons on the side saddle usually overcome this difficulty, and enable the child to resume the cross saddle. Some girls, however, never do well on the cross saddle; their only hope is to continue to ride aside.

After children have gained a sense of balance in the saddle (and during this period of initiation a lead-rein should always be used), they must learn to control their mounts. This is the moment where "hands" are made or unmade. Control does not mean a hard and fast grip upon the pony's mouth, but the ability to judge just when the grip is necessary and to understand something of the mood of the horse. The child must learn what horses need to be treated with tact, reasoned with, petted, cajoled, what horses must be mastered, and made with some severity to feel the guiding hand and heel.

HEEDLESS HORSEMEN

And here is the teacher's opportunity to instil into the impressionable mind of the child an understanding affection for the pony. The goal is always the same — the attainment of a light, flexible hand, held low over the pommel of the saddle in a natural, unaffected manner. But that same light hand must register every move of the horse, be cunning to check or encourage, to keep the pony to its best gaits without fretting, and always to have him under perfect control.

Too many children at this period, when they have learned to stick to the saddle, and to stay on the average playful pony through any emergency, think they know everything about horses and all the rules of the game. They can stay on a racing pony, and the excitement of it gets into their blood. And then look out for trouble! They will race everything they can ride, regardless of footing, roads, declines, obstacles. Sometimes they pay no penalty. More often they get bad falls, and their parents make them give up the sport as dangerous. It *is* dangerous when gone into in a foolhardy, reckless way, without even ordinary common sense. There are lots of things a hardened horseman can do, knowing that his judgment, trained by experience, will help him out of tight corners. He can take chances which a child, lacking his experience, has no right to take.

THE GLORIOUS GYMKHANA

The games which the gymkhana has brought in are intensely interesting to children, and they are excellent for teaching, as nothing else can, the judgment they all need. It is wonderful to see several girls in one of these competitions, race down a marked course,



Master Gilbert Keech and Master Wilkie, both of whom show great promise in horsemanship



Miss Grace Dieterich has won several prizes at the recent riding competitions for children



Master John Phipps, who began riding practically in babyhood, is now a prize winner

dismount, pick up their individual dummies, which have set their ponies all a-tremble with fear, throw them over their saddles, remount, and, carrying in their arms these straw-filled figures, larger than themselves, race twice about the ring.

Then, after watching a group of girls old enough to have some idea of basket ball, pass the ball from girl to girl as their ponies canter down the ring, pull up short, jump to the ground to recover the ball from the midst of those eight ponies' hoofs, all with the aplomb of hardened bronco busters, one begins to realize what children can really do in horsemanship.

A KNACK FOR POLO

In these games we often see young girls, just in their teens, swing a polo mallet as straight and strong as their brothers can do, and pull out of a tight corner with that happy knack of taking the one lucky chance that seems to be a child's prerogative in playing games.

When the excitement of riding is added to their familiar games, as when "Going to Jerusalem" is changed to "Musical Chairs," or "Prisoner's Base" becomes "*Barré*," the children's joy knows no bounds. And these games teach them that the race is not always to the swift, that a pony may easily become unmanageable if allowed to rush, and that sharp turns and soft going present perilous moments to the unwary.

These are some of the things



Miss Alice Beavor Webb, daughter of Mr. and Mrs. John Beavor Webb of New York



Master Seymour Cromwell, Jr., rides his pony, Hopewell, in exceptionally good form for a child



Miss Barbara Whitney rides and drives her pony in many of the Long Island Horse Shows

that children can safely accomplish if properly taught. But a word of warning. Their instruction must be thorough and complete. Mr. William Durland, who has probably trained more successful riders than any other man in America, said, in speaking of his experience with children: "I have always believed that a child should know every step in the care and management of a horse and its equipment. A girl or boy should be able to take a bridle to pieces and put it together again, should know how to patch in case of an accident, should know when a bit is properly placed in a horse's mouth, when a saddle is rightly placed on a horse's back, not too high on the withers, nor too far back, should know when the girths are strong and tight enough, and what to do if they break." He believes that a child should know how to groom a horse, and how to care for its harness. No superficial ability to sit and master a horse should count. It is thoroughness that is essential.

THE DANGER POINT

Nor should their instruction be discontinued when they have reached the A B C stage. That is the danger point, for it is just then that the average child gets an exaggerated idea of its own ability. Let them continue until they can take a green horse, and break and make him. Then may they obtain a certificate of accomplishment—and then only.

RUTH OVERTON GRIMWOOD.



Master Roger Tuckerman of Tuxedo Park is one of the keenest young riders of this colony of many horse enthusiasts



Miss Annette Tilford, like her sisters, Mrs. David Wagstaff and Mrs. Stanley Mortimer, is an accomplished horsewoman



Abbreviated jackets, real and simulated, hold their own amidst a galaxy of elaborate one-piece gowns



The natural beauties of the French courses form picturesque backgrounds for diaphenous gowns of lace and chiffon



The small, dome-shaped parasol with the enormous shade hat is one of fashion's humorous incongruities



The princesse de Lucinge-Faucigny and the marquise de Chabannes Lapalisse on the "pesage"



The marquise de Brantes and the princesse de Lucinge-Faucigny, in smart black and white



French masculine fashion as shown at the races by comte Mathieu de Lesseps and baron La Caze

THE RACES AT LONGCHAMP AND CHANTILLY SUMMON A GATHERING OF THE SMARTEST REPRESENTATIVES OF PARIS SOCIETY AND FASHION

JEANNE LANVIN, INTERPRETER OF GIRLHOOD

A Talented Woman Who, by Dressing Her Own Daughter Throughout Her Childhood and Young Womanhood, Has Become a Past Master in the Art of Clothing the Personality of Young Girls

SOME years ago a young Frenchwoman, at first for her own amusement, then for the pleasure of her friends, and finally as a business, used to make most charming bonnets, albeit a little droll, a little bizarre. Very soon all fashionable Paris crowded to her, desiring to be "coiffée à la Lanvin." Later Madame Lanvin put her enthusiasm and talent into designing costumes for her little girl; this was the beginning of Maison Jeanne Lanvin.

While bonnets and hats for women of all ages remained her specialty, the little gowns and coats she designed for her own "*petite*" were so fetching that admiring mammas who saw them insisted on the same models for their own little daughters. Soon the elder sisters followed, then the mammas themselves, wishing to be given new attractions by the air of youthfulness which marked all the productions of the house. It is this cult of youth which has had much to do with Madame Lanvin's marked success.

MAISON JEANNE LANVIN

On the old faubourg St. Honoré, in a house of many small rooms and staircases that ramble in most unexpected directions, Madame Jeanne Lanvin has established herself. The rooms have somewhat the air of a bazaar with their innumerable small objects exposed for sale—cushions, footstools, table covers, and her original lamp shades, embroidered with beads and metal threads in strikingly unique designs. All about are fascinating dolls and their belongings. Facing a door, in a welcoming attitude, is a doll as big as a child, which, gowned in a straight, simple tunic of crêpe de Chine in a shade of rich French blue, looks like a real little girl.

Among the attractive things scattered through these interesting rooms is a seven-branched Jewish candlestick, arranged for electric lighting. This is shaded by an odd, oblong shade of yellow silk, fringed deeply with green beads; a large red rose in raised bead embroidery is the center of the decoration.

LANVIN'S FERTILE IMAGINATION

Contrary to the custom of some of the greatest designers in Paris who exhibit their models until they are soiled, Madame Lanvin keeps her stock fresh by constant renewals, and her fertile imagination is always devising variations of old models by giving them new forms and combinations of colors to keep them fresh. Very sweet is a child's frock of pale pink crêpe belted with Saxe-blue silk and trimmed with picot-edged tulle frills sewed to inch-wide bands of pink crêpe laid over a wide band of white tulle. Four or five of these form a deep border on the edge of the skirt. The dainty, feathery picot edge of the tulle frills gives a soft effect to the whole.



Both frocks are cut on the straight lines of the Greek tunic; one is developed from a bit of bright-colored Egyptian stuff, the other in crêpe de Chine all covered with raised silver roses

For a smaller child is a little frock of white crêpe de Chine in the shape of a Greek tunic. It is embroidered all over with large silver roses raised high above the surface. The three-inch hem is of plain white net attached to the crêpe by loose stitches, and the guimpe, with its round neck and puffed elbow sleeves, is of the same net embroidered in a dainty motif with white floss.

For a girl in her early teens is a little dress with a skirt of creamy white crêpe plaited to a round waist-line. Over it bags the graceful corsage of cerise chiffon, the fullness of which is achieved by rows of shirrings about the neck. A cluster of shirrings draws the fullness of the sleeve into a close wristband.

Madame Lanvin claims to use no lace except the real, and she prefers hand-embroidered net even to the richest lace. This delicate material her workers transform by the daintiest hand-stitchery and with encrustations of heavier stuffs, into a semblance of extremely beautiful lace; the guimpes, chemisettes, and collars are exquisitely trimmed with tiny puffings, frills, and thread tucks, that require a great deal of hand-work

TINY FROCKS ON CLASSIC LINES

The two little frocks shown at the top of this page are pretty examples of the original taste Madame Lanvin shows in children's gowning. The little Greek tunic, made of a bit of ancient Egyptian stuff woven in a mélange of deep, rich colors, has a hem scalloped with dull gold braid and followed by a piping of red silk; dull gold buttons give the accent. The delicacy of the white tulle chemisette with its short, loose sleeves is enhanced by open-work stitchery in white floss. The little bonnet, made of the same material as the frock, is smartly trimmed with a shirred strip of red silk twisted into a bow.

Shaped on the straight, classic lines of the Greek tunic, which Madame Lanvin particularly affects as a model for her youngest patrons, is the next frock. Made of sheer,



The salons of Madame Jeanne Lanvin are prettily littered with all sorts of odd conceits for both personal and house decoration

white, washable net, it is beautifully trimmed with conventional roses cut from plain white linen and applied with decorative stitches. A marked feature of this lovely little dress is the embroidered tulle and linen which finishes the hem, the wide armholes, the neck opening and the puffed sleeves of the chemisette. The pale pink shade of the crêpe de Chine foundation gleams softly through the transparent stuff, and the pretty color is carried into the little bonnet of linen-embroidered tulle by a ribbon band covered with shirred tulle; a tiny pink frill falls over the face.

The child's straight-hung frock shown on this page is charmingly simple in shape. It is made of white linen, and is lifted into elegance by its elaborate decoration of open and closed embroidery. The large buttons are of white embroidered linen, and a little flower of Irish lace with falling petals fastens the flat collar.

LITTLE SEASHORE CLOTHES

When preparations for the annual visit to the seaside are in progress, the dresses for the little ones of the family are selected with quite as much care as those of the grown-ups, for they, too, are to have their Casino parties, their drives, and their mornings at the beach. Afternoon and party frocks for children ranging from babyhood to the teens are prettiest cut on the lines of the tunic that lends itself so well to decoration. For young girls in their teens, loosely fitted blouses with gathered or plaited skirts adorned with gay belts and sashes are usually selected, or perhaps a silk bolero jacket with an underdress of white net, tucked tulle, or dotted muslin.

Coarse linens printed in gay flowers make charming one-piece dresses for the beach. They are buttonhole stitched in dark red or blue and are loosely belted with patent leather. A little hat or bonnet of the same material completes the costume. No underclothes are worn except little colored linen pantaloons pulled over the tricot combination. Sea-water and wet sand have no bad effects on this material, and the bright colors are extremely picturesque. Perhaps even more practical than these are little dresses made after the same fashion, but of sand-colored cotton agaric, gaily faced on collar and sleeves with red. With these are worn red worsted "berets."



What would otherwise be simplicity is raised to elegance by the elaborate decoration of open and closed embroidery

ANTE-AUTUMN DESIGNS

Madame Lanvin granted the Vogue artist the privilege of sketching a few of her latest designs for young girls' gowns. These express the last word in the modes of the late summer season, and embody suggestions for the autumn. The dress shown on the left-hand figure of the group at the top of page 31 is of white net with a conventional flower decoration of white linen applied in the same manner as on the child's dress described above. It is worn over a black velvet underdress and girdled with a black jetted silk cord hung with heavy jet tassels. The embroidered part of the overdress is in the shape of a workman's blouse, and to its edge is attached the gathered skirt with its gracefully curved, open front. The sleeves, drawn into wrist-bands, are finished with deep, plaited frills.

The second *jeune fille* is gowned in soft, white Liberty satin. The skirt, gathered to a round waist-line, is oddly arranged in three puffs that fall so softly as to suggest flounces, and open in front to disclose a *tablier* of plain white satin buttoned thickly with flat, black jet buttons. This line of black buttons continues to the throat. Two large, white satin flowers, made with many sharply pointed petals, decorate the right side of the skirt. The soft belt, the large, square collar with revers, and the cuffs are all of black chiffon edged with three rows of hemstitching.

Madame Lanvin plans each hat for the gown with which it is to be worn. The hat for this lovely dress is wide and soft of brim; it is made of black tulle, and trimmed only with a small, black aigrette. The brim is covered with three, shaped volants, the lower one of which hangs a little over the brim; the edge of each one is bordered with a feathery picot stitching.

DISCOVERED—A NEW COLOR

The left-hand figure of the lower group is a charming example of Madame Lanvin's simplicity at its best. It is of chiffon decorated with lines of hand-stitchery and narrow lines of baby bear fur. Instead of a belt, the fullness of the short tunic is gathered into a heading which circles the waist. The deep, square collar and revers which finish the corsage are modeled on the same lines as the white satin one described above; jeweled buttons close the straight cuffs of the "shirt" sleeves. This dress is developed in the new shade called *grège*, the color of the raw silk that wraps the top of the cocoon—neither gray, nor white, nor cream. It is said to have been launched by Madame Lanvin this season.

The hat, designed as a part of this costume, is large and flat, and is covered smoothly with black satin and trimmed with Nattier-blue plumes. Arranged flatly, they circle the crown, and are punctuated at intervals with dark red roses.

And finally, the last drawing shows an absolutely novel garment of black velvet and white satin. At the hight of the waist the velvet is thickly gathered to the upper part of the plain white satin; the joining is covered by a thick, plaited ruche of black velvet, picot



Madame Lanvin, as high priestess of fashions for young girlhood, holds constantly before her as a model the Greek tunic with its long, loose lines



Quite obviously the tunic is an adaptation of the French workingman's picturesque blouse, and the jetted cord, of the medieval princess's metal girdle

A double pannier, a line of jet buttons on a white "tablier," two large, fluffy petaled flowers, and the quintessence of youth has taken tangible form

edged ribbon, and a second ruching of it trims the edge of a deep, round collar of black velvet which turns over onto the white satin, leaving a broad band of it displayed. The neck is finished with a band of baby bear fur. Armholes in this large, loose garment are achieved by deep loops taken up in the front. The smart Amazon hat worn with this cloak is made of black satin faced with black velvet, and nearly covered with black aigrettes.

THE GREAT WEEK FOR PARISIANS

THE last word in modes for the summer season culminated in a blaze of glory the day of the *course des Haies*. The elegance of the costumes was quite without precedent, and there were so few people in the enclosure that nothing of the beauty of the charming race-course was lost. Always, for this race day, are reserved the most sensational as well as the prettiest costumes. On that day of perfect summer weather, the velvety green of the lawns and the *pesage*, dotted with brilliant flowers, formed an exquisite setting for the daintily gowned women as they strolled about, or, between the races, sat in groups, watching the horses as they were led past for inspection.

Fur trimmings were seen on many gowns. Especially striking were several dresses of cream and white chiffon trimmed on skirt, corsage, and sleeves with thread-like lines of sable fur. The effect of this dark fur against the soft white materials was altogether happy.

A great quantity of lace, coarse as well as fine, was used as trimming. Lace formed flounces, little basques, Henri IV capes, and short trains which hung from the shoulder after the manner of court trains. A pretty actress wore a "bonnet," a scarf, and a huge muff all made of "Gema lace." The scarf, extremely long, crossed in front to fasten at the back under long, hanging ends.

After the predominance of all-white toilettes, significant, indeed, was the marked increase of color in trimmings. There were numbers of "shirt-waist" dresses, extremely smart with their simple corsage, long, full sleeves, and long waists drawn into unwonted smallness at the natural line by wide belts fastened under huge, square buckles or cleverly tied bows. In fact I saw several belts that day that marked a slightly lengthened front line.

In spite of the endeavor of several of the big designers to restore the close-fitting waist, wise women continue to wear the boneless corsage which hangs loosely from the shoulders, and is drawn tightly only at the waist-line—an essentially youthful outline. Frenchwomen have always realized the value of a loose fit over the bust; English and American women have been slower in adopting it.

WHISPERS OF THE AUTUMN

Though there were many and beautiful summer robes, attention was concentrated on several wraps and gowns distinctly of the autumn. Rich tailored costumes of autumn silks, such as faille, bengaline, and satin, were most attractive, built on the severe lines of several seasons ago with fuller, plaited skirts and half-long coats. Little basques were greatly in evidence. Sometimes they dropped from the middle of the back, sometimes they reached across the entire back to the side seams, or circled the waist, rounding shorter in front.

The "Garden of Allah" is the name given to a new color—the shade of desert sand. A beautiful gown worn by Baronne Philippe de Bourgoing, which, with the accompanying hat, composed one of the most charming toilettes of the afternoon, was of bengaline of this lovely shade. The dress was so new in form that it beggars pen description. The skirt, gathered at the normal round waist-line, touched the ground; the fullness was drawn back to form

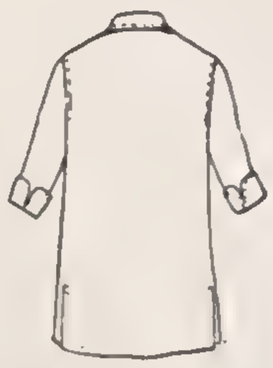
(*Continued on page* 60)



Developed in the new color, "grège," which Madame Lanvin is credited with inventing, and which is named from the raw silk of the cocoon

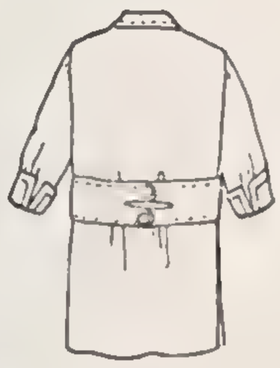
"Youth" being her doctrine, Madame Lanvin knows as well how to give its charm to maturity as to develop it in its rightful possessors





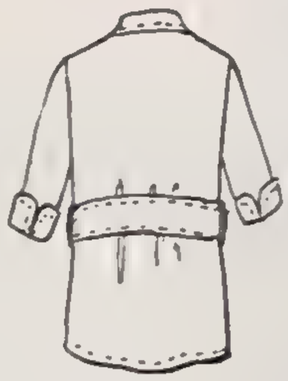
The darker tone of tan forms the trimmings on this reversible polo cloth coat. The blue corduroy hat supports a generous cockade composed of a paint brush, a marabou tuft, and a chicken feather





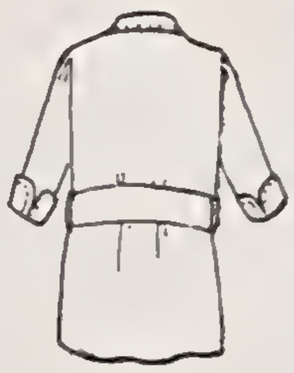
Little girl's blue broadcloth coat with blue velvet collar and cuffs, and smartly belted across the back. The hat is a becoming black mushroom shape trimmed with white satin ribbon





This brown corduroy coat fastens attractively over a band of tan broadcloth which serves as further trimming. A Tyrol feather fancy adorns one side of the stitched, brown corduroy hat





The wealth of patch pockets on this brown polo coat will bring joy to the heart of the small child. Topping the coat is a roll-brimmed hat of brown beaver with a brown and white feather ornament

TOP COATS, FASHIONABLE AND SERVICEABLE, TO PROTECT LITTLE CHILDREN IN THEIR FIRST HALF DECADE FROM THE COOLNESS OF EARLY AUTUMN

THE YOUNGER GENERATION

The Autumn Modes for the American Girl from the Age When She First Begins to Think of Clothes Till She Touches Womanhood

THE advance autumn modes for the younger generation are most engaging. The school frocks with their soft blouses widely girdled with the new sash belt, or built after a smart variation of the Russian blouse with its short peplum, seem unusually well suited to the young girl. The tailored suits display the cutaway line so well adapted to the slender figure, and also the belted model with long coat skirts. The plaited skirt is a thing assured in junior modes, and the draping lines of the pannier are cleverly adapted to the youthful silhouette.

PANNIERS FOR A LITTLE MAID

Of captivating youthfulness is the pannier frock shown in the first sketch on this page. It is carried out in natural pongee, bound with a sash of the same material, the ends of which are embroidered in subdued colors. The same trimming is displayed in the wide, lay-over collar and deep cuffs. The skirt shows an unaffected interpretation of the simplest form of the pannier skirt—a sort of tunic bloused over the straight foundation slip. This model lends itself to effective development for school wear in soft lansdowne with trimmings of deep red floss.

A YOUNG GIRL'S CUTAWAY TAILLEUR

The lines of the cutaway tailored suit with its mannish vest embody a certain spirited dash. The suit shown in the second sketch is developed in wide-waled, two-toned gray Bedford cord with trimmings of black velvet and a waistcoat of white piqué. The model is cut with a high, double-breasted closing that comes well up to the neck-line. Below the fastening it cuts away abruptly and runs into a coat-tail effect in back. A line of tiny black velvet buttons running down the middle of the vest and a double row on the coat give the color accent needed to relieve an otherwise too monotonous color scheme. Black velvet is also used for the collar, cut broadly across the shoulders and rising high at the back of the neck, after the new mode. The edge of the coat is narrowly banded with black velvet, the long sleeves are set in the armholes without fullness, and are finished with broad cuffs of velvet. The slim skirt is devoid of any trimmings that would tend to break its slender lines. Worn with this costume is a small hat of black velour, caught jauntily on one side with a white mercury wing.

TAILORING THE SCHOOLGIRL

An appropriate walking costume for the school maid is sketched in the third figure. It is in blue serge with trimmings of black velvet. The coat has broad revers and a closing which runs off to one side on the cutaway peplum. Black velvet bands the upper edges of the broad revers and the turn-back cuffs. Two large, black velvet buttons fasten the coat below the patent leather belt. The skirt, attached to a jumper of the same material, asserts the prestige of plaits in the junior modes. No model is more graceful nor more suited to the growing girl than the kilted skirt with its wide front panel. A batiste underblouse and quaint little chapeau of blue felt complete this smart costume.

AGAIN THE BOLERO AND KILTS

The first photograph on page 34 shows a charming French model designed with a bolero and a finely plaited skirt. It is developed in dark blue henrietta cloth with scallopings around the edge of the jacket done in black silk. The underwaist of fine, white batiste is displayed as a vest down the front and in the undersleeves, which pouch softly below the three-quarter sleeve with their scalloped edges. A broad, flat collar of Bohemian lace caught in front with a bow of dark blue velvet gives a pretty finish to the neck. The batiste undersleeves are gathered into tucked wrist bands finished with a frill of lace. The long point of the peaked hat is caught down flatly at one side.



The pannier mode when properly treated is attractive for the small girl as well as for her older sister



A youthful adaptation of the newest cutaway suit with its smart vest, bound edges, and velvet trimmings

A three-piece suit designed with the straight side lines most becoming to the youthful figure

BROAD LINES FOR SLENDER MAIDENS

An exquisite lingerie frock is sketched in the second figure on page 34. It is of batiste with trimmings of fine tucks and eyelet embroidery. The shallow yoke of embroidery continues on down over the shoulders and forms the upper part of the sleeves. A row of narrow insertion outlines this yoke, and a second row crosses the front of the frock lower down. The round neck is prettily edged with a soft frill of embroidery, and a wider flounce to match trims the bottom of the short, finely gathered skirt. The belt of the frock is formed of two rows of insertion sewed together. Serving as a heading for the bottom flounce of embroidery, are a group of tucks and a narrow strip of insertion matching the rest of the embroidery.

LIKE A PEASANT'S SMOCK

Extremely simple is the frock shown in the second photograph on page 34. It is worked out in cream toile de laine, and is much on the order of the peasant's smock. Fine batiste forms the guimpe. Touches of yellow are displayed in the velvet loops and buttons of cut amber which outline the yoke in a most original manner. The low-hung belt is of black patent leather. The hat worn with this frock is a pretty knockabout shape of soft, white felt faced in champagne color, caught up on one side by a rosette of amber-colored silk.

A WEE PARTY DRESS

Bands of exquisite hand embroidery and insertions of Valenciennes lace trim the pretty lingerie frock of fine batiste shown below the bolero jacket dress on page 34. This dress may be worn as a party frock without the guimpe. The sleeve caps are in one piece with the waist. Three narrow tucks over the shoulders give fullness to the front. The front panel is of the embroidery outlined with the Valenciennes insertion. A rosette of rose-colored taffeta ribbon trims either side of this panel at the long waist-line, where skirt and waist are finely gathered and joined with the narrow lace insertion. The panel front continues unbroken to the top of the first row of the two bands of insertion which trim the short skirt. A band of embroidery matching that of the panel front edges the sleeve caps.

THE YEAR-ROUND FROCK

An excellent model for the tub frock worn by so many small girls the year around is shown in the last sketch on page 34. It is prettily designed in rose-colored linen with trimmings of Irish crochet lace for which bands of embroidery may be substituted if desired. After the manner of most frocks for very little girls, it is extremely long waisted, and the broad trimming bands run from shoulder to hem, broken by





The horizontal lines of tucks, insertion, and the deep-shouldered yoke give the breadth that growing girls need



The full, plaited skirt and scalloped bolero jacket are attractive combinations for a child's school dress

An utter simplicity in its smock-like cut and an unusual arrangement of amber buttons and velvet loops



A party frock with the touch of color all children crave in the big, rose-colored rosettes

similar banding which belts the waist. The Dutch neck is finished with a narrower width of Irish crochet lace, while the sleeves are completed with the broad bands. They are elbow length and permit of a batiste guimpe being worn.

A PRETTY SEPARATE BLOUSE

The suit blouse shown in the first sketch on page 35 is of navy blue chiffon cloth over natural-colored Alençon tulle. Three rows of finely plaited Alençon tulle give a collar effect to the round neck and extend down the front of the blouse over the closing. The elbow sleeves are edged with a single row of the plaited tulle. Woven through the blouse in two rows are folds of navy blue satin, and a small buckle of the satin finishes each row. The narrow skirt of navy blue cloth has plaits loose at the bottom. A band of serge of the same width as the belt binds the hips. For description of the jacket to wear with this skirt see page 35. It is illustrated on page 36.

FOR AUTUMN AFTERNOONS

The second figure on page 35 shows a most attractive dress for a young girl. It is of begonia-colored crêpe de Chine and has a deep set collar, rounded in the back, which ends below the shoulder on one side, and is continued by a strip of Irish lace. The collar, the sleeves, and the overskirt, puckered at the middle front to simulate a pannier and coming to a point in the back, are relieved with scalloped edges and hemstitching. The cuffs and the collarless vest with its simulated front opening fastened by a row of small crystal buttons, are of finest white batiste.

A LACEY EVENING FROCK

The third model on page 35 is made of shell-pink chiffon cloth and is distinguished by the elaborate use of écru Valenciennes. Ruffles of lace appear in graduated rows down the front of the blouse, and a lace ruffle finishes the rounded neck and the elbow sleeves, and produces a peplum effect at the high waist-line. A row of lace circles the skirt at the bottom and another just below the knees. This border is filled in with broken rows of lace to correspond with the arrangement on the blouse, and in the panel left between the rows are set graceful sprigs of natural-colored flowers. This note of color here, on the outer edges of the elbow sleeves, and at the belt is most effective. The sash of deep pink velvet with two loops at the back falls in an unbroken line to the bottom of the skirt.

THE BECOMING RUSSIAN BLOUSE

A graceful model for a young girl's dress is shown in the first figure on page 36. The fabric employed is a soft, fine serge in Havana brown with trimmings of champagne-colored broadcloth and braidings of soutache. The Russian blouse is designed on lines of utmost simplicity, being as straight and unaffected as a shirt in its outline. A new and effective mode, extremely becoming to the slender lines of the young girl's figure, is the absence of belt or girdle, and the pouching of the waist over the waist-line. The kimono shoulder adds



A tub frock (which many small girls wear the year around) in rose linen and embroidery

its quota to the unaffectedness of the design. Bands of champagne-colored broadcloth with ornamental tabs of the broadcloth braided in the same shade of soutache form a collar and cuff trimming. The long, narrow tab at the neck is trimmed with a row of flat gilt buttons which also form an outlining trimming for the braided tabs of the sleeves and those on the peplum and skirt flounce. The peplum is quite short and is banded with a fold of the champagne broadcloth. The skirt has a deep flounce cut on narrow lines and joined to the upper part of the skirt by a narrow, stitched fold.

A NEW SILHOUETTE

An excellent variation of the Norfolk design is the new model illustrated just below this. It is designed in brown cheviot with cuffs and a broad, two-pointed collar of brown velvet. The coat shows rows of narrow, stitched tucks on either side, and the closing is effected to one side of the narrow, panel front. The tucks, stitched the full length of the waist and half-way down the skirt of the coat, are confined by a belt of the same material. The sleeves with full-length tucks corresponding to those on the waist show a return to an old mode. The skirt is a four-gore model with the front and back breadths having an apron panel with a wide, stitched border. A hat of brown velvet with a draped crown and the brim turned sharply up in front, where it is fastened beneath a graceful, curling feather, is worn with this costume.

UNIQUE TRIMMING OF A SUIT

The coat to complete the suit illustrated on page 35 is shown next. It is cut somewhat on the Russian style with a deep peplum and is belted. Blue velvet forms a trimming band down the under side of the closing of the coat, and a similar band trims the cuffs. The broad revers on one side of the coat is outlined down the outer edge with a double row of tiny steel buttons, and a similar trimming is displayed on the turned-back corner of the peplum skirt of the coat. Frogs and loops of blue silk fasten the low closing. Worn with this costume is a smart hat of gray velour draped with blue velvet and having a wing in flame color rising to one side.

TWO FROCKS FOR THE LITTLE PERSON

A child's white piqué frock, made on tailored lines, with trimmings of hand-embroidery, is illustrated at the top of page 36. The front and back are designed with three broad box-plaits running full length, one at either side and one down the front. The turnover collar and cuffs and the belt are scalloped and trimmed with eyelet work.

A pretty lingerie frock for a small girl is illustrated below this. It is of fine, allover, embroidered batiste. The quaintly fashioned little waist with its Dutch neck and short, puffed sleeves is sashed low with light blue taffeta ribbon. A collar and shallow yoke is used to fill in the Dutch neck, which is outlined with a band of embroidery edged with a frill of lace. The pretty skirt is designed with a double flounce of the allover embroidery.

PREPARED FOR OUT-OF-DOORS

The first girl's coat sketched at the top of page 37 is designed in brown cloth with trimmings of soutache braid. Two side tucks run full length down the sides of the waist. The cloth belt is held in place by side loops of the serge. A pretty trimming of soutache braiding is wrought on the standing, closed collar and on the revers, which drapes diagonally across the front and displays two large, black crochet buttons similar to that which fastens the coat at the belt. The deep cuffs display a braiding of soutache and two large crochet buttons. With this coat



Through chiffon covering and tulle lining run two rows of narrow ribbon knotted and buckled over the Alençon tulle frill. A triple ruff gives a collar effect



To break the collar half-way to its closing, then continue it with a strip of Irish lace, is a new way of treating a semi-sailor blouse



A ruffle of lace circles the skirt at the bottom and another just below the knees; this border is filled in with broken rows of lace to correspond with the blouse

THE THREE CERTAIN DEMANDS ON EACH DAY'S WARDROBE ARE ADMIRABLY FULFILLED BY THESE MODELS



A Russian blouse, straight and unaffected as a shirt, and pouching slightly over the waist-line, becomes the girlish figure



A silhouette of flaring plaits and tucked sleeves, which so short a time ago was quite passé, is now decidedly up-to-the-instant



The method of trimming the inside of the coat, then turning it out to view, is unique and well suited to the Russian blouse



No fanciness, no fussiness, just a simple, plaited model that yet achieves more than usual chic



The ruffly skirt dear to the heart of childhood is never prettier than in all-over embroidery

THE WONDERFUL ADAPTABILITY OF THE RUSSIAN BLOUSE TO THE MODES FOR YOUNG GIRLS IS WELL EXEMPLIFIED IN THESE THREE SO DIFFERENT IMTERPRETATIONS



Reverse views of models in upper group on this page

is worn a hat of brown velour which sets well down on the head and is draped with a band of soft silk and edged with skunk. Two fur tails form a trimming at one side of the front.

FOR THE EXTREMELY YOUNG BOY

Sketched next is a boy's coat of double-faced, gray kersey cloth with a backing of blue and white plaid. The coat is made double-breasted and closes with six large, smoked pearl buttons. The notched collar displays the plaid backing in an inlay bordered narrowly with the gray kersey. This mannish model makes a smart top coat for the youngster.

ULTRA SIMPLICITY

A simplicity almost ultra marks the girl's coat shown next. It is of brown Scotch tweed with trimmings of skunk on the standing collar and frog buttons of fur-covered molds which slip into braid loops. The coat fastens close up to the neck with a full-length fastening set far over to one side. A new feature is the separateness of the waist and skirts of the coat, which are quite obviously joined at the waist. A group of three fur frogs effects the closing just below the shoulder, while two similar ornaments fasten the skirt of the coat just below the stitched waist-line. The straight sleeves have triangular, turn-back cuffs caught down at the point by single, fur-covered buttons. In keeping with the costume is the fur-banded hat of brown felt with its cluster of three pink roses nestling in the soft fur.

THE LITTLE MAN'S TOP COAT

A diminutive model of a man's top coat is sketched next. It is developed in double-breasted style in blue chinchilla cloth with six smoked pearl buttons. It extends to just above the bottom of the knickerbockers. The collar is the regulation mannish design with notched revers. As a rule, when the small boy wears his middy blouse, the collar of dark blue with its rows of whit. braid is worn outside the coat collar. A flat cap of cloth matching the top coat is its proper complement.

TRIMMING A COAT WITH FUR

Most attractive is the girl's coat of brown velvet with trimming bands of fisher fur, which is shown to the extreme right of this upper group. The broad panel front, kilted side skirts, and original manner of using the fur make it a unique model. The loops of fur, starting at the sides on a line with the low waist-line, cross the broad front panel. The broad collar is outlined with bands of fur, and the cuffs display a row on either edge. Buttons and loops arranged in military style form a double line down the front panel. The matching cap with its loose, full crown setting well down on the head is banded with the fur. The trimming fantasie caught on one side is of ivory-colored, plaited silk with a center of the fur.



A coat on the lines of the Russian blouse can scarce fail of becoming the little girl

A sportsmanlike air is given this rough-and-ready coat by its broad, turn-back plaid collar

A simplicity almost ultra, yet well suited to many types of girlhood, marks this tweed coat

As much like father's as it could possibly be is this diminutive coat in blue chinchilla cloth

The odd looping of the fur on the front panel of this velvet coat is a difference with a distinction



The sash, without which no small girl would consider a party dress complete, is here a crimson girdle

A play dress for the very little maid which is both pretty and eminently practical

An overall shirt of linen which would see the small boy through many strenuous days

Sack coat, waistcoat, and knickerbockers of blue serge is good style for a boy

White linen collar and cuffs on a school dress give it daily a touch of freshness



Reverse views of models in lower group on this page



The arrangement of the hand-embroidery over the arms gives the effect of a bertha

FOR FORMAL AND INFORMAL PLAY

A lovely lingerie frock made on excellent lines is sketched in the first figure at the bottom of page 37. The design is carried out in the sheerest batiste with trimmings of Irish lace in allover and insertion. A broad sash of crimson silk girdles the waist high in a charmingly picturesque manner. The kimono baby waist is of the all-over lace and the skirt is composed of alternating strips of insertion and fine batiste.

A demure frock for the small girl is that sketched next. It is of Copenhagen blue linen with trimming bands embroidered in blue on a white ground. The round yoke and long sleeves are of fine batiste with embroidered neck and wrist bands. With its linen slip hung straight from the shoulders and wide box-plait stitched part way, front and back, the model is simplicity itself. It may be made up with the yoke and sleeves of batiste sewed in as for a one-piece dress, or the yoke and sleeves may form a separate guimpe. This latter arrangement is especially desirable when the frock is of some wool stuff, such as challie, henrietta, or lansdowne. The trimming bands for the tub frock may be worked by hand, or may be bought by the yard in any number of colors and designs quite as effective as the expensive needlework.

DRESSING THE LITTLE CHAP

A novel garment for the small boy is shown in the next sketch. Developed in butcher's linen, this enveloping shirt is worn over blue knickerbockers, which it all but conceals. The front breadth is in one long panel like an extended shirt bosom. It is slashed at the neck and held by two buttoned tabs of the linen. The sleeves are cut in one piece with the shoulders and run into the neck under the turn-over collar. This design makes an excellent model for the small boy's play costume.

THE WELL-DRESSED BOY

The next figure shows a young boy's three-piece suit, consisting of sack coat, waistcoat, and knickerbockers of dark blue serge. The model is built on the regulation tailored lines of the boy's sack suit. The coat is single-breasted, with narrow, notched lapels and side pockets with flaps. The vest is also single-breasted, buttoning high up and showing a small V of the shirt with its turn-over, standing collar and four-in-hand silk tie.

FRESHENING THE SCHOOL DRESS

An attractive frock of dark red henrietta with trimmings of white linen embroidered in eyelet work is shown in the last sketch on page 37. It is designed with tucks and long plaits to give the slender lines befitting a young girl. The front panel of the waist is continued on the skirt, as are also its outlining box-plaits. The waist has two tucks on either side, stitched full length, and the upper part of the skirt is likewise designed with tucks which are of hip depth. The skirt is bordered at the sides with a deep band of the material. In back, full-length box-plaits are arranged in the same way as in front. The wide, square collar reaching below the shoulder blades is of heavy white linen embroidered in eyelet work, outlined with embroidered scallops. Turn-back cuffs of similar design finish the sleeves. The V-yoke is of linen matching the broad collar, and is scalloped about the neck.



The sleeves, following a late decree of fashion, are of white chiffon in contrast to the green crêpe of the dress itself

The whole key of brown from ivory to deep old-gold is played upon in this delightfully youthful pannier frock

IN WHITE PIQUÉ

A pretty white piqué frock for a little girl is shown at the top of this page. It has a V-yoke and puffed sleeves of fine batiste. Its one-piece front, running off over the shoulders in bertha effect and worked with embroidery in scalloped outline and eyelet figures, is unique. Similar embroidery forms an outlining trimming for the bottom of the skirt. Rosettes of blue taffeta ribbon finish the arm opening at either side of the front, and the ribbon continues on around in back to form a girdle. The soft batiste which forms the V-yoke is softly gathered to a round neck-line, and the V is outlined with a shaped and stitched band of the piqué.

THE NEW JACQUARD CRÊPE

A pretty play of draping flounces is achieved in the charming evening frock for a young girl shown in the left-hand figure of the middle group on this page. It is made of the new Jacquard crêpe in a delightful shade of leaf green. The V-yoke of white chiffon with its row of tiny crystal buttons is outlined with a flounce of this lace. The sleeves are likewise of the chiffon, and are finished at the elbow with rows of shirring. The skirt has a flounce of the Alençon lace, which, after circling the bottom, runs up in front and is caught at one side by a corded ornament of the crêpe. The waist is girdled with soft crêpe folds.

A MODIFIED PANNIER FROCK

A graceful version of the pannier is shown in the next figure. The model is developed in bronze-colored crêpe de Chine in a shade deeper than old-gold, with trimmings of ivory satin studded with amber beads and collar and undercuffs of old-ivory mull and Valenciennes lace to match. The pannier, with its softly draping side folds caught into the narrow, lower skirt, is an exceptionally graceful interpretation of this mode. The full length closing band is of ivory-colored satin. One of the new notes of the season is the use of the amber beads which stud the strip at intervals. The waist closes down the front, and the sleeves are elbow length with turn-back cuffs of the crêpe, and undersleeves of the Valenciennes lace are set in the armholes without fullness.

COAT FOR A LITTLE MAID

In the lower right-hand corner of this page is shown a little girl's coat, as simple as it is charming. It is in gray corduroy with contrasted trimmings of skunk. It is cut in straight lengths and hangs free of belt or girdle, in regulation box-coat effect. The full length, tapering revers are of skunk, as are also the cuffs, the little cap and muff.

Vogue will cut patterns of these models at the following prices:

Misses' Clothes (from 12 to 16 years, or 32 to 34 bust). Whole gown, $3; *any part of costume,* $1.50.

Children's Clothes (up to 10 years). Whole dress, $1.

Boys' Coats, $1.



A manner unique as simple of arranging skunk revers on a coat of gray corduroy



Always in the mode is the yoked coat. Here a simple model is developed in black velvet with cordings of black satin and a collar of English eyelet embroidered linen. Hat of white velour

The simplicity that uses only color contrast to gain effect is illustrated in a coat of tan toile de laine accented with loops and buttons of Havana brown. Bonnet of brown velvet and silk

Attractive in coloring and braiding is this coat of slate-blue bengaline trimmed on belt, cuffs, and sash ends with a lighter shade of blue braid. The blue hat carries a stiff, gray cocade

A quaint little afternoon dress of corn-colored crêpe de Chine with a deep, oddly shaped ruff and sleeve frills of picot-edged Alençon net, and with pipings and buttons of brown velvet

THE COATS LITTLE GIRLS WILL WEAR WHEN THE AUTUMN DAYS

BRING THEM BACK TO TOWN, AND A DELIGHTFUL FROCK OF CRÊPE



Perfectly adapted to the playtime needs of a child is a bow window with steps that can be used for toys or as seats



A rustic playhouse in the woods develops in the child a love of the out-of-doors and of the study of nature



What child could "keep house" in this miniature log cabin without becoming interested in the duties of a chatelaine?



Here space has been well utilized in the nest of benches, the double desk with bookcases underneath, and the shelf, covered with the treasures of childhood, which encircles the room

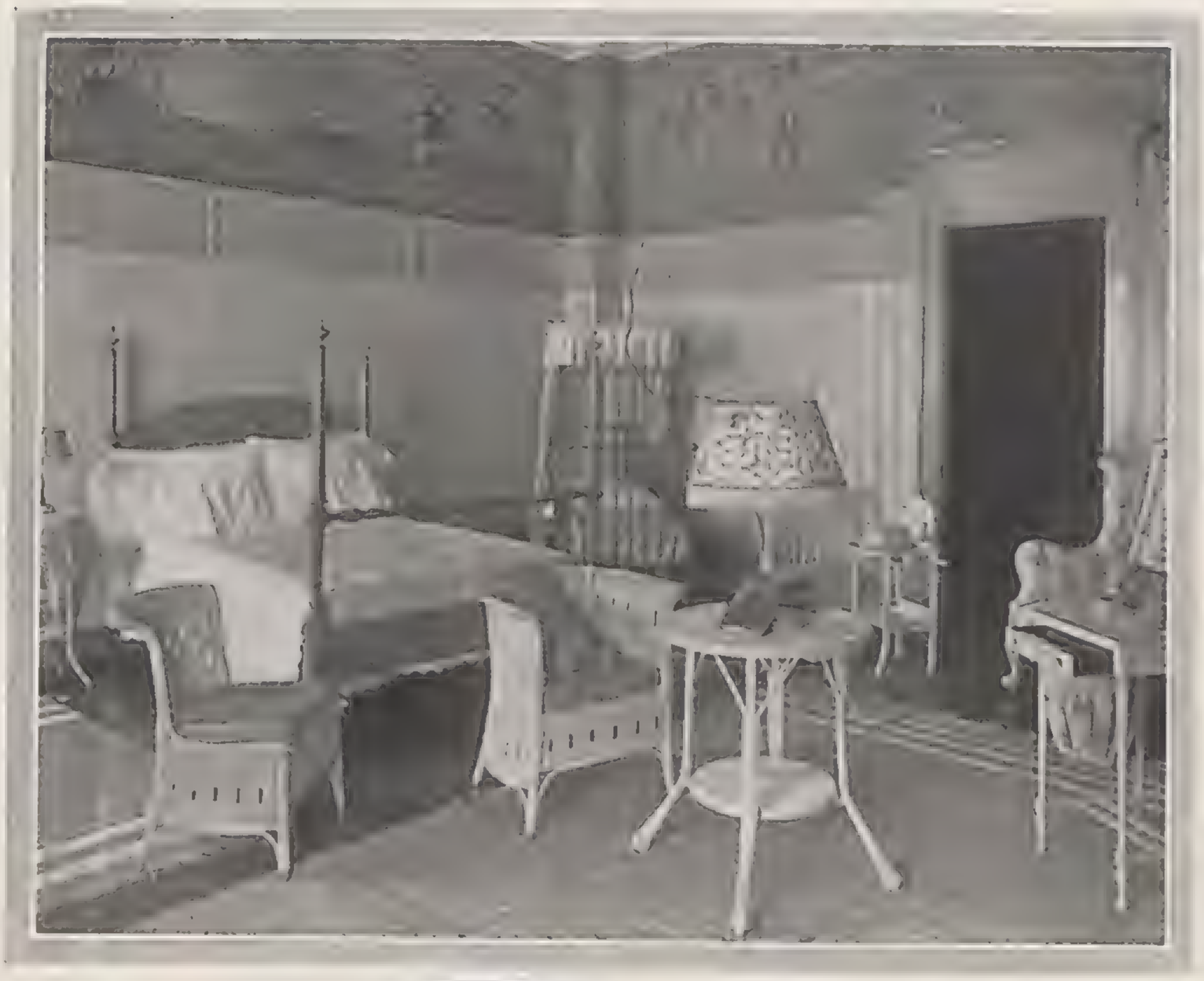
MUCH THOUGHT HAS BEEN GIVEN OF LATE TO THE PLANNING AND FURNISHING OF CHILDREN'S DAY NURSERIES AND PLAYHOUSES WITH THE IDEA OF THEIR EDUCATIONAL VALUE TO THE CHILD

THE CHILD'S KINGDOM

Pleasant It Is to Live in a Room That a Very Wise Grown-Up Has Furnished with Just the Sort of Things One Needs



A chair well suited to the average hight of small persons, yet with all the dignity of a grown-up's





One need not seek the aid of an adult in order to reach things from this table of a proper hight

SINCE the nursery and playroom have ceased to be the storerooms for indiscriminate odds and ends of furniture that would fit into no other room in the house and have come to be perfectly adjusted to the temperament and needs of childhood, interior decorators and furniture makers have considered it worth their while to devote all or a large part of their time and talent to special decorations and furnishings for these rooms. This is a business in itself and one quite distinct from that of the interior decorating of the rest of the house. To be really well done it requires a not inconsiderable knowledge of the child mind and the way in which it works.

PSYCHOLOGY OF NURSERY DECORATION

The effect for good or ill that the furnishing of a room has upon an adult's mind is more than doubled in the case of the much more impressionable child. The effect that artistic or inartistic surroundings may have on their minds has much to do, not only with their temporary happiness, but also with forming their taste and even their morals. The decorator who has not studied children carefully may work more harm than he or the parents have any idea of by depicting for children, on frieze or screen, a story that fills their minds with horrible imaginings.



White enameled wood, wicker, and chintz make the most appropriate furnishings for a child's room

MR. HEAL'S ORIGINAL FURNITURE

At a recent exhibition in London was displayed an ideal nursery designed by Mr. Ambrose Heal, a well-known and extremely talented designer of furniture. Mr. Heal carries out most original ideas in his furniture, which is built entirely of wood. In his wardrobes, bureaus, and chests of drawers he goes so far as to use wooden handles, hinges, and locks. Not a drop of glue, not a metal pin is used to bind any of the parts. The wood is dovetailed, doweled, and tenoned, and old wooden feather ties are sometimes used. In fact it is furniture made just as it used to be some decades ago.

Mr. Heal is willing to stain, fume, wax, and oil oak furniture for those who desire it, but if you leave it to him he will make you old-world cottage furniture of grand, hard oak, untouched by oil or stain.

A ROOM INSPIRED BY A POEM

In his book, "The Child and the Nursery," Mr. Heal quotes the verse which inspired him to design this nursery:

"A prim old room where memories stir
Through faded chintz and wall-paper
Like bees along the lavender
Of some dim border."



All the comforts of a crib with the fresh-air advantage of a carriage



Mr. Heal substitutes for the "glued-together-anyhow" furniture, pieces bound with wooden pins

A chest proportioned to a child's hight eliminates all "Can't-reach-up" excuses



Not a drop of glue, not a metal pin is used to bind this wash-stand together



A washing set decorated with Dutch kiddies almost tempts one to the wash-bowl



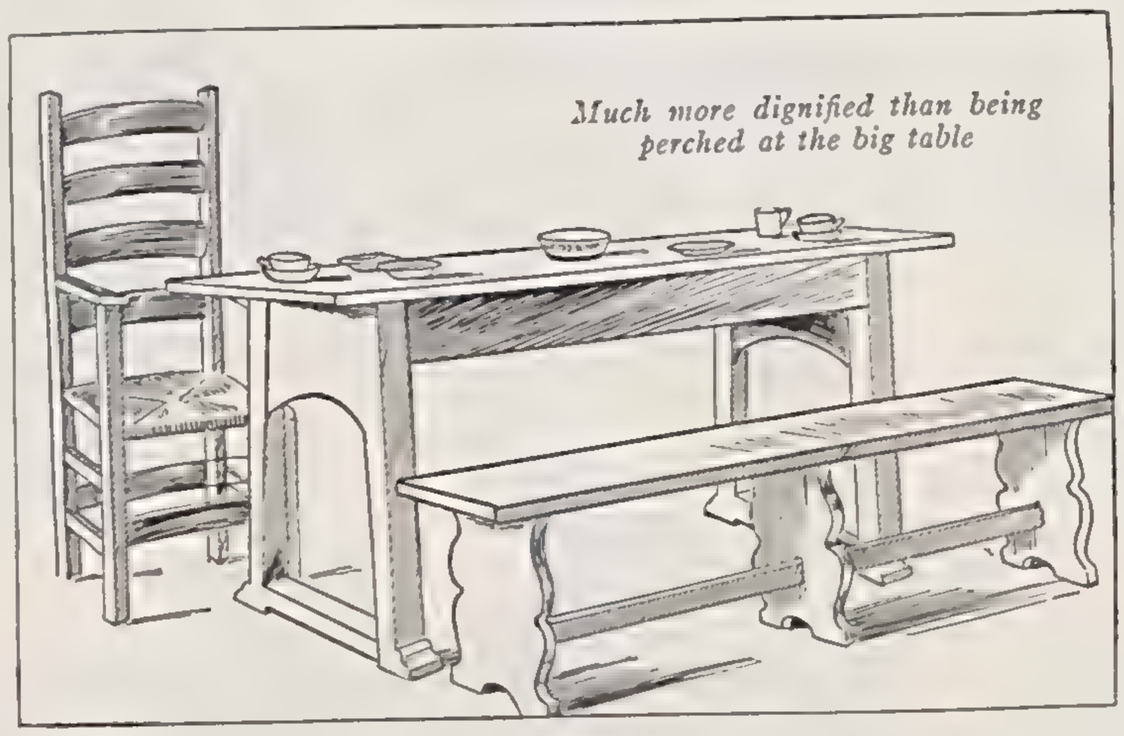
A playroom planned not so much to please the adult's taste in art as the child's love of variety; a dado permits constant change of the pictures without damage to the walls

No words can do justice to the charm of the artist's interpretation of this little room. The walls were covered with a deep, china-blue paper finely spotted with white, which reminds us of the colored dimities of our great-grandmothers' time. There was a frieze, arranged as it should be, just on a level with the child's eyes. This showed a marvelous procession of Noah's ark and circus animals for the continued inspection and introspection of the child.

The carpet had a border patterned with amusing figures to match the frieze, while the curtains, fluttering at the casement windows, were of a rich orange linen with a design of funny, wooden elephants and Cheshire cats. All the furniture was made of plain, unwaxed or stained oak, which needs, in fact requires, only scrubbing brush and soap to keep it clean and in good condition. There were a few pieces of "grown-up" furniture for nurse—one or two old-timey chairs, a table, a dresser hung with cheerful orange curtains, a hanging shelf, gay with leadless glazed plates and cups, and a wooden coal scuttle.

MINIATURE FURNITURE

A neat contrivance in the shape of a work-table for nurse was an excellent suggestion for the nursery. This oak work-table had flaps at the side, which could be raised when any cutting was to be done, a drawer to hold sewing accessories, and underneath, a sliding cretonne bag to hold unfinished needlework, which could be drawn out.



Much more dignified than being perched at the big table

But most interesting of all were, of course, the pieces of miniature furniture for the little ones. There was a tiny chest of drawers for clothes (a practical aid to tidiness which effectually eliminates all "can't-reach-up" excuses), a Lilliputian oak washstand, with soap and an unbreakable wooden sponge bowl, tiny chairs and tables just the right hight for the children, and an oak cradle like those still seen in English countryside cottages, where mothers who are too busy to cease work altogether yet insist, in defiance of the precepts of modern hygiene, on rocking baby to sleep, by swinging the low cradle with their foot while fingers fly rapidly through their sewing.

LET CHILDREN MAKE THEIR FURNITURE

Many of the pieces of furniture were so simple in design and construction that any boy who had had a course in carpentry could copy them—a useful amusement that should be encouraged. A boy who would think a large piece of furniture too much of an undertaking, could easily be interested in making furniture for a younger member of the family, copying in miniature the mission styles for adults. If these pieces seemed too difficult to start with, the box furniture, for which a book of instructions is published, could be given him as encouragement, and the creative faculty intensified by its use would make him ambitious to go further.



So that the baby may have one of the chief comforts of home when traveling, this folding crib has been invented



A set of white enameled wicker trays for baby garments is much more commodious and attractive than a hamper

SEEN IN THE SHOPS

The Small American Takes Delightedly to the Brilliant Coloring of Japanesey Styles and of Cross-Stitch Embroidery

A SHOP that imports novelties for children is now showing many attractive garments made on Japanese models. The first sketch shows one of these pretty models—an infant's sacque of soft white Japanese crêpe, daintily embroidered with a pale blue floral design. On either shoulder is a broad tuck which almost touches the seam of the set-in sleeve. A fold of the plain crêpe forms the collar and continues down the front, and a band of crêpe is also added to the edge of the sleeves and around the bottom. This sacque can be had in any one of several colors for $2.95.

In the right-hand corner of the page is shown a kimono for a child of eight years. One can readily see what a delight such a robe would be to children who always love to have their clothes as much as possible like those of grown-ups. It is of light blue crêpe, exquisitely embroidered front and back with chrysanthemums. Soft shades of pink are used for the flowers, while the slender stems and sprays of leaves are of the delicate green so frequently seen in Japanese embroidery. The flowing sleeves are set in at the armholes and are separated on the inner seam, but joined around the wrist in true Japanese fashion. A fold of the plain silk also forms the collar and extends half-way down the fronts on both sides. The hem is padded with cotton, and the sash, edged with fringe, is tied in the back in a big butterfly bow. This model also comes in pink, white, and lavender. For children six and eight years old the price is $10.



Even the wee baby has its Japanese kimono jacket

PLAY CLOTHES FOR LITTLE ONES

Tucked away among the tall buildings of one of the side streets in New York there is a small shop which specializes in dainty clothes for children. Here, shut in from the noise and bustle of the streets one can shop at ease and in peace.

The left-hand figure of the group of two shows a play dress from this shop for a child of three or four years. It is made of white linen with the outlining edges scalloped in pink. Pink crochet buttons down the front complete the simple trimming. This model, costing $4.50, may be had in any color desired.

To the right of this is shown an attractive little creeper romper for the child of two or three. It is of barred muslin. The leg pieces are fastened underneath the seat by five buttons, and the waist is closed at the back. The sleeves, set into the armholes, are finished with turn-back cuffs, daintily feather-stitched in blue. Similar trimming is used on the turn-over collar and the belt. This style of romper can be obtained in sizes from one to three years for $1.50.

A practical dress for the child of about five is shown in the upper, right-hand corner of page 44. This frock, made of white piqué of the finest quality, has a yoke of white linen embroidered in a delicate blue floral design and bow-knots. The yoke is buttonholed to the body of the romper. Two blue buttons fasten the dress in the back and another closes the little, low-hung belt. This romper may be had embroidered in any color for $3.50.

Another dainty play dress of more elaborate design is illustrated in the picture at the bottom of page 44. This frock is of white dimity, and slips most conveniently over the head. It is held in place by colored ribbon drawn through eyelets. The waist and the kimono sleeves are embroidered back and front with small blue flowers, and the neck and sleeves are finished with buttonholed edges. It can be made in sizes from four to eight years, in dimity or linen of any color, for $6.

An attractive afternoon dress for a child of six, shown in the lower, right-hand corner of this page, is made of fine white marquisette in simple kimono style with a round neck and three-quarter sleeves embroidered with white roses and scallops. The dress fastens in back. The floral design is shown off to good advantage by a soft pink silk underslip. The fine Valenciennes lace around the neck and sleeves of the slip peeps just above the scallop at the neck, and shows in the sleeve at the least motion of the arm. This model may be had for $5.50 or $5.75, according to the size.

MANDARIN PARTY WRAP

Mandarin coats make charming party wraps for children as well as for their mothers and grown-up sisters. They come in Japanese silk elaborately embroidered, back and front, in soft pinks and greens. The combination of these shades with the two rows of narrow gold thread outlining the wrap and the high slashed side seams makes a most dainty little wrap. It can be had in blue or white for children from six to eight years for $10.

A beautiful baby quilt which can be used either in the carriage or crib is made of Japanese silk tufted on both sides. One side is of solid blue, while



The pretty embroidery is shown to advantage by a pink silk underslip



A concession to a child's love of color is made in the big pink buttons that fasten this severely simple play frock. A creeper romper for the child of two summers



A really-truly Japanese kimono will strongly appeal to the little American maiden

the other is of white Japanese silk daintily painted by hand with small flowers. It is finished with a border of plain blue silk. This quilt may also be had in pink. Price, $5.

CROSS-STITCHING PLAY DRESSES

A woman who specializes in children's clothes is making to order extremely pretty little dresses and rompers embroidered in cross-stitch. Save for a hand-run hem, the frocks are made by machine and are exquisitely finished. They may be developed in any desired color combination, and embroidered in any cross-stitch pattern, although for general utility the models here mentioned will be found most satisfactory.

A play dress is made of pink or blue linen or chambray, with a two and one-half inch box-plait front and back, finished at the neck by two tiny pearl buttons. A white linen collar is decorated with little flowers—rosebuds if the dress is pink, rosebuds and forget-me-nots if it is blue. Narrow wristbands of white linen similarly embroidered finish the sleeves. Straps through which to slip the patent leather belt which older children usually wear with this frock are placed at the side seams. This model comes in two to six-year-old sizes, and in linen varies in price from $4 to $5, according to the size. In chambray the price is lower—from $3 to $3.50.

An attractive frock for children from two to four years old is made on the kimono model, and costs $4. It is made of white French percale, hangs straight from the shoulders, and has a two and one-half inch hem of colored Anderson gingham—pink, blue, or tan. A narrow band finishes the short sleeves, and a shaped band, pointed on the shoulders, edges the neck. Down over the shoulders and forearm from these narrow points of gingham runs a conventional cross-stitch design in two tones of pink, blue, or brown, while a narrow border of cross-stitching edges the hem of the front opening. If this frock is bought for a boy (in which case the cross-stitching is very simple), bloomers are made to go with it for fifty cents extra.

TRIMMING THE ROMPERS

A pleasing change from the ordinary plain romper is a model with decorative smocking and quaint embroidery. It is made of blue and white or pink and white baby check, for two and three-year-old children, for $3.50. The smocking, done with white thread, extends across the front; the turnover collar and wristbands are of white linen, as is also the belt, and all are embroidered with cross-stitch flowers.

Another and plainer model, in the same sizes, sells for $2.75 and $3.25, according to the material, which may be of percale, gingham, or chambray in any desired color. On this romper is a small square yoke of white linen, stitched flat; this is embroidered on each of its four corners with the littler wearer's pet—dogs, cats, bunnies, or whatever other animal is the favorite. The white linen wristbands have the same decoration.

THE FIRST SHORT DRESS

In buying the first short dresses for the baby, simplicity of design and fineness of quality should govern one's choice. Two models that we recommend are, first, one of nainsook with a round yoke of embroidery on which the gown, finished with a deep hem, is slightly gathered; full, long sleeves edged with narrow lace and a lace frill around the throat complete this dainty frock. The other model is of fine lawn with a shallow yoke embroidered with dots and scallops. Below the yoke the dress is attractively tucked in groups of three, and the full sleeves are finished with a narrow, scalloped cuff.



A romper made of the finest quality of piqué and embroidered and scalloped by hand becomes a dress of some formality

[NOTE: Do not forget that the VOGUE Shopping Department is always ready to execute for you, without charge, any commission which you may send it. We will buy for you any articles editorially mentioned or advertised in VOGUE, and also any other desired articles, provided they can be obtained in New York, London, or Paris. Or we will be glad to send you the names and addresses of the firms where these articles may be purchased. A letter will bring full particulars.]



Ribbon run through embroidered eyelets adjusts this dainty play dress to the neck and shoulders of the small girl

The ARTS THAT TRAIN *the* HAND

THAT many women look askance at the suggestion of teaching their children to sew is not surprising, for the mere work probably calls up visions of bored and weary children sewing an unending seam. If the mother who is still under the influence of such childhood memories should visit one of our modern schools, she would be much struck by the significant change in the attitude of both pupils and teacher toward hand-work.

Teachers no longer consider the subject matter of a study itself of first importance, but rather what the subject can contribute to the development of the child. It has always been claimed, and rightly too, that sewing develops certain desirable traits of character—neatness, accuracy, industry, appreciation of labor. Modern education claims for it even more than this. What a teacher desires of a child is mental alertness and an understanding of cause and effect that will help him to recognize the facts of any problem with which he has to deal. In order to achieve this end, the child should be given every available opportunity to experiment freely with materials and tools, so that through self-expression he may develop imagination, judgment, reflection, and originality.

The reason why the old methods were such failures was because they lacked vital interest. There was nothing in the sewing of a seam or the making of a patch sufficiently valuable or interesting in itself to hold the attention. A motive and a social interest should enter into all of a child's work. Instead of trying to teach a little girl to sew a seam or to take an embroidery stitch, why not teach her to sew or embroider something that may be used in the playhouse or for a gift to someone?

THE VALUE OF HANDICRAFT

Hand-work as a means of self-expression offers the industrious child a broad and varied field in which to experiment. Sewing is a difficult art, and should be led up to by simpler forms of hand-work, such as knotting, netting, plaiting, weaving, and cross-stitching or heavy outlining. The materials for these simple tasks may be raffia, macramé cord, palmetto, coarse canvas for the embroidery, and strips of rags or jute fibers for the weaving. As the plaiting and knotting is done without tools, it is excellent work for beginners; the use of the needle calls for more coördination

(*Continued on page* 68)

SMART FASHIONS FOR LIMITED INCOMES

Meeting the Demands of the Return to Town—The Indirect Influence of the Directoire Mode

THE matter of replenishing the wardrobe is important at this stage of the season, whether one be already established for the summer or about to go to the seashore or the mountains. Of airy summer frocks one has a sufficiency, but the provident woman must plan ahead so that she will be prepared with her street frocks the moment she is back in town.

THE NEW HAVANA BROWN

Tones of brown are to be allotted a prominent place in the autumn fashions. The new Havana brown is particularly suitable for the street as it does not easily show the soil. A novel rendering of a tailored street gown made of Havana brown crêpe de Chine is shown in the model illustrated in the lower, left-hand corner of the page. This costume, with its sash ends, buttons, and Robespierre collar of black satin and its vest of soft folds of deep écru net over cream satin, is appropriate for many occasions. The long sleeves have frills of creamy lace running from sleeve almost to elbow. At the top they are set without fullness into dropped armholes defined with a cording of the crêpe de Chine. The front of the skirt displays a narrow, full-length panel, which continues the lines of the vest. A small hat of black satin topped by a bit of ostrich feather scarcely larger than a military cockade is worn with this attractive frock.



Occasionally la Parisienne likes to affect a rather boyish ensemble—an open collar, a side sash, a coat and vest effect



The swing of the long trimming lines of lace give much verve to this dress



A long coat of simple lines which could be used for general wear or elaborated to any degree of ceremoniousness

USING OLD LACE

The dress illustrated in the middle of the page is of champagne-colored voile over leaf-green taffeta. The blouse and skirt are both effectively trimmed with diagonal bands of dyed macramé lace which sweep down across the front and up again in back. The round neck is finished with a tiny bias fold of black velvet, and the waist is girdled with a narrow band of the velvet which ties in a flat bow in the front. The sleeves, in one piece with the waist, are finished just below the elbow with the new double ruche of deep écru net which is caught through the middle. This design lends itself admirably to a scant dress length, and bands of lace, not fresh enough to use as they are, can be made to look almost as well as new lace by having them dyed to match the material.

THE COAT OF MANY USES

The long coat sketched in the upper, right-hand corner of the page is built on practical lines and is appropriate for general wear or, if somewhat elaborated, for ceremonious occasions. It is designed in sand-colored Ottoman silk with black satin revers and a rolling collar of black and white striped silk. Flaring cuffs of the striped silk decorate the long sleeves, which are slightly fulled into them, though they are set into the wide armhole without fullness. The extremely decorative frogs which close the coat are made of black satin embroidered in blue and black. This model would make up attractively in



A pretty trimming for the summery wrap is outlining sprays of roses worked in delicately shaded, rose-colored beads

blue and black shaded silk, embroidered with black silk braid and lined with blue chiffon.

REVIVING THE OLD-TIME BEADWORK

In the unusual evening wrap shown in the upper, left-hand corner of this page two fabrics, écru voile (which is to be again much used) and a taffeta lining of old French pink combine to give a charming two-tone effect. The waist-line is cut in a succession of deep triangular notches after a smart design of the late French modes. The three-quarter sleeves widen slightly toward the bottom. A pretty touch is the group of three tiny tucks which furnish a trimming inside the outlining fold of the French pink taffeta. Natural-colored roses of small beads are set at intervals along the coat at the outlining edges, which are banded with French pink taffeta like that used for the lining. The deep collar is similarly trimmed, and a cluster of these bead roses forms an ornament for the high-waisted closing of the coat. This use of beaded roses in natural colors is a revival of an old-time trimming much seen on the latest creations. With this trimming we have also revived the rose-beaded bags which are now lifted from their wrappings in heirloom chests and taken to the jeweler's to be mounted on handsome frames.

A hat of black satin is worn with this effective coat. The black chiffon frills give it a most becoming, softly drooping effect. Poised at the back is a graceful spray of pink lotus flowers.

A BEAU BRUMMEL COSTUME

The costume in the middle of this page is developed in *toile de laine* of a wistaria shade with collar and revers of a deeper tone of the same color velvet. The fronts of the coat, closing low with one button and draping back into a wide, rolling collar of velvet, give a waistcoat effect which suggests the lines of the old Beau Brummel coat The sides of the coat lengthen from the front seams, and round off in cutaway style. The low closing discloses the front of the blouse, a model of finely tucked linen with a stiff linen turnover collar fastened with a quaint brooch. The smart toque is a French model of draped taffeta; a heavy headed plume nods from one side of the front.

The costume illustrated in the lower, right-hand corner of the page is developed in contrasting materials, thus suggesting the possibility of reconstructing the frock or frocks which have seen their best fashion days.



And now, with the preëminence of the Directoire styles, come in all manner of cutaway coats, here a feminization of the Beau Brummel mode

DIRECTOIRE INFLUENCE

It is of gray charmeuse. The coat is a cutaway model with wide, draping collar of dark gray velvet. A distinctive note is the panel hung from a high waist-line in back and finished with two velvet buttons and loops.

The Russian blouse may be developed in any number of ways. On the original model the heavy lace was dyed a matching shade. The sleeves of the blouse are in three-quarter length. The bottom is edged with ball fringe. It could be made of other materials, such as braided chiffon in a matching shade, or of braided charmeuse to match the gown. The tunic is completely covered in back by the coat, but in front the widely cutaway lines of the model allow much of it to be seen. These lines run up under the round shawl collar which folds over the tunic of the dress and fastens at a raised waist-line. The sleeves of the coat adhere religiously to the new French dictum for long, glove-fitting sleeves. Narrow, shaped cuffs, oddly cut at the upper line, finish the sleeves. The skirt is all of the one material, but in making over a costume in contrasting materials it would be altogether in keeping with modish precepts to use another material for the shaped skirt flounce. This rises high in back and folds over in a V-outline in front.

THE NEW LITTLE TOUCHES

The leghorn hat, which never really disappears from the fashion orbit, is now taking a foremost place in mid-summer millinery. Because of its width and its graceful, waving lines it makes a picturesque finish to the pannier costume. A charming midsummer garden-party hat is one of leghorn wreathed with the August flower, the pond lily. At a recent international wedding, which was an out-of-town affair, these flowers formed the trimming for the picturesque hat of the matron of honor.

Following closely on the heels of the Robespierre collar comes a new importation in neckwear—the Henry Clay collar, which is a high stock of satin wound round the neck and brought forward to tie in a large, loose knot with short-pointed ends. These new collars, which come high up under the ears, are almost invariably effective as a finish for a street costume.

Écru is the new shade for the lace frill or jabot. Allover écru lace is also being much used for the high-collared chemisette and long, close-fitting undersleeve. Frills of écru batiste are a recent novelty; they are especially effective as sleeve and neck trimmings for the blue serge or silk street frock. This écru batiste resembles age-colored linen in tone, and has more distinction than the snowy-white frill.

Sleeves of contrasting material to the rest of the frock are a smart innovation. A serge frock with long, close-fitting, black satin sleeves aroused much favorable attention at a recent advance exhibition of the modes.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order the patterns of models published under this department at the special price of $1 for a separate skirt, jacket or bodice; $2 for a long coat, whole suit or gown, in the stock sizes.



A cutaway coat which goes to the extreme of having no front breadths, but in their place, broad, overlapping revers

PREPARING THE BOARDING-SCHOOL WARDROBE

The Girl Who Knows Takes With Her Only a Limited Outfit Carefully Adjusted to the Round of Pleasure and Work

THE boarding-school girl finds herself among the busiest of mortals as she sets about gathering her wardrobe during the few weeks before the opening of school. If she has been away to school before, the planning of her clothes resolves itself into the restocking of her wardrobe. Fashionable schools of good standing do not countenance a pupil arriving with the trousseau of a bride or the wardrobe of a débutante. The girl who has been away to school before knows that closet space is limited and that an extensive wardrobe is distracting. She remembers the four trunks her roommate shipped westward after a conference with the preceptress. Therefore, knowing just what she needs, she sets about the choosing of her models, and makes her selection of materials as individual as possible.

THE AMATEUR PACKER

For the girl who is going away for the first time the problem is more perplexing. Undoubtedly she must have a tailored suit. This will serve for traveling, and if the school is located in the country, as so many are nowadays, its principal use will be for visits to town. The two models shown in No. 2096/16 and No. 1936/16 are both built on these good style tailor lines.

A separate, all-covering coat is a necessity at boarding-school. This roomy, comfortable garment is used to slip on over school frocks for the prescribed constitutional and for traveling in cold and stormy weather. The model shown in No. 1921/16 is a smart version of the big English coat developed in reversible cloth.

THE SUGGESTED WARDROBE

The lounging robe is a matter of importance. Something more formal than the bathrobe is required. A graceful model is shown in No. 1899/16.

Of blouses there are two distinct types—the mannish tailored model so much affected by the school girl, and the formal separate blouse for the tailor suit. A smart model of the former type is shown in No. 1915/16. This lends itself to development in linen, wash silk, or French flannel. A charming costume blouse is shown in No. 2007/16. It is especially pretty developed in the cloth of the suit with yoke and undersleeves of allover lace.



2007/16

As for frocks, the school girl needs three distinct types. The simple, one-piece frock for the schoolroom, the afternoon dress for formal occasions and to serve as a dinner dress, and last, the evening gown for the dances which form so large a part of boarding-school life.

For everyday wear the simple models shown in Nos. 1704/16, 2092/16, 2085/16 are effective made up in the new serges and worsteds.

Attractive models for formal afternoon and informal dinner frocks of soft silks are shown in Nos. 1920/16 and 2066/16. For the dancing frock there are lovely models such as those sketched in Nos. 2021/16, 2022/16 and 2019/16.

DESCRIPTIONS OF PATTERNS

No. 1704/16.—Dress of broken diagonal serge which closes to the left side of the front with buttons. The three-quarter sleeve is cut in one with the waist. The model requires 4¼ yards of serge, 44 inches wide; ½ yard of lace, 45 inches wide; ½ yard of net, 45 inches wide, to line sleeves and yoke; and 2 yards of silk, 24 inches wide, for the waist lining. Skirt pattern cut in 3 pieces. Waist pattern cut in 14 pieces, including lining. Sizes: 14, 16, and 18 years. Price, 50 cents for waist or skirt.

No. 1899/16.—Graceful negligée of cadet blue crêpe trimmed with bands embroidered in dull gold, blue, and dark red. The garment slips on over the head, buttoning on the shoulders, and is caught at the waist by a cordelière. The model requires 3 yards of 45-inch material and 3¾ yards of embroidered banding. Pattern cut in 4 pieces. Sizes: 34, 36, 38, 40 bust. Price, $1.

No. 1915/16.—Blouse cut on mannish lines. The back is plain and without a yoke. Full-length, tailored sleeves have the regulation shirt cuff, and a soft, turnover collar. The front has a wide box-plait. This model is especially good for French flannel, plain or striped, as well as heavy China silk. It requires 3 yards of material, 30 inches wide. Pattern cut in 10 pieces. Sizes: 34, 36, 38, 40 inches bust. Price, 50 cents.

No. 1920/16.—Frock of crêpe de Chine with lace trimming and silk ornaments. The simple blouse is cut in one piece with the sleeves. A graduated collar of knife-plaited net with a lace edge trims the neck and meets the inset bit of allover lace with its surrounding frill. A full-length trimming band of the crêpe de Chine, crossed at short intervals with silk cord ornaments, runs down the middle of the frock. Inset pieces, similarly designed, run part way up the three-quarter sleeves on the inner side. There is a full-length front breadth, and the rest of the skirt is covered with an overskirt. The opening is at the front under the band. The model requires 4½ yards of 44-inch material; 3 yards of lace; ½ yard of allover lace. Pattern cut in 18 pieces. Sizes: 14, 16, 18 years. Price, $1.

No. 1921/16.—Polo coat of reversible cloth, the backing of which is seen in the collar and rolling revers, also in the deep cuffs and patch pockets which have a buttoned outside flap. The side openings are stitched and button-trimmed. The closing is to one side, and has four large pearl buttons. This model may be smartly worked up in a plain material with a contrasting fabric used for the collar, cuffs, and pockets. The model requires, in medium size, 3¼ yards of 54-inch material. Pattern cut in 9 pieces. Sizes: 14, 16, 18 years. Price, $1.

No. 1936/16.—Well-cut suit of cheviot closing low, with wide revers, and belted at the sides. The coat is cut with seams running into shoulders and side belt sections, and fastens low in front. The skirt is cut with panels back and front and band sections at the sides. This model requires 4¾ yards of cheviot, 50 inches wide. Pattern of skirt, including high-waisted foundation, cut in 5 pieces. Pattern of coat cut in 10 pieces. Sizes: 14, 16, 18 years. Price, 50 cents for coat or skirt.

No. 2007/16.—A smart waist for the tailored suit is made of allover lace and material to match suit, cut with large armholes, and trimmed with pipings of satin and two large covered or fancy buttons. It fastens at the back. This model, in medium size, requires 1½ yards of material, 27 inches wide, for over-blouse; 1½ yards of lace for yoke and sleeves, 18 inches wide, and 2 button molds. Pattern cut in 5 pieces. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.



1899/16 2085/16 2066/16 2096/16 1936/16 2021/16



2019/16 2047/16 1915/16 1921/16

No. 2019/16.—Young girl's dancing frock, developed in a delicate shade of shell-pink charmeuse draped with rose-figured chiffon forming a separate coatee. The foundation of the gown is built on the simplest lines, the bodice being designed with a baby waist cut with kimono shoulders and round, slightly décolleté neck finished with an edging of real Valenciennes. The coatee is merely a soft transparency veiling the underbodice, and is caught to a raised waist-line by a folded girdle of the satin. The drapery continues below the girdle, rounding away at the sides and forming a deep peplum at the back. This coatee is charming and can be used as an accessory for any gown. It may be made in velour, velvet, brocade, beaded chiffon, or one of the allover laces or nets. The scant, straight-hung satin skirt of the model is widely bordered in rose-figured chiffon and slit at one side to a depth of some twelve inches to reveal the foamy lace of the petticoat. The model requires 4 yards of charmeuse, 36 inches wide; 3½ yards of China silk, 36 inches wide, for foundation; 2 yards of figured material, 44 inches wide, for overdrapery and band trimming; 1¼ yards of lace edging for the neck. The pattern of the kimono waist and coatee is cut in 6 pieces. Pattern of skirt, measuring 2 yards at bottom, cut in 6 pieces. Sizes: 14, 16, 18 years. Price, 50 cents for waist or skirt.

No. 2021/16.—Gown of pale lemon silk crépon. The round-neck bodice is broadly banded in Irish lace, which also runs down the upper part of the short sleeves. The lower edge of this trimming band is outlined with pendent balls of Irish crochet. The sleeves are finished with frills of écru Valenciennes lace. A broad crush belt of yellow satin girdles the high waist, from which falls the scant, straight-hung skirt with its trimming of a bordering band of baby Irish lace. The model requires 3½ yards of crépon, 40 inches wide; 4 yards of satin, 36 inches wide; 2½ yards of ball trimming; 4 yards of baby Irish insertion, 5 inches wide. The pattern of the waist is cut in 7 pieces, including kimono waist lining. The skirt is cut in 5 pieces, including foundation slip, and measures 1¾ yards around at bottom. Sizes: 14, 16, 18 years. Price, 50 cents for waist or skirt.

No. 2022/16.—Becoming dancing frock of white chiffon voile with trimming of silver-run net and girdle of silvery-blue chiffon velvet. The kimono-cut bodice crosses surplice fashion, and the deep V's of front and back are filled in with softly gathered net. The yoke is embroidered at the top with a dainty tracery of silver thread. The short sleeves are edged with plaited frills of the net. Very attractive is the designing of the simple, straight-hung skirt with its rows of scantily full ruffles edged with plaitings of the material. The model requires 6 yards of chiffon voile, 44 inches wide; 3½ yards of silk, 36 inches wide, for foundation; 1½ yards of narrow cream lace edging for the neck. The pattern of the waist, including kimono lining, is cut in 6 pieces. The pattern of the skirt, including foundation slip, is cut in 10 pieces, and measures 1¾ yards around the bottom. Sizes: 14, 16, 18 years. Price, 50 cents for skirt or waist.

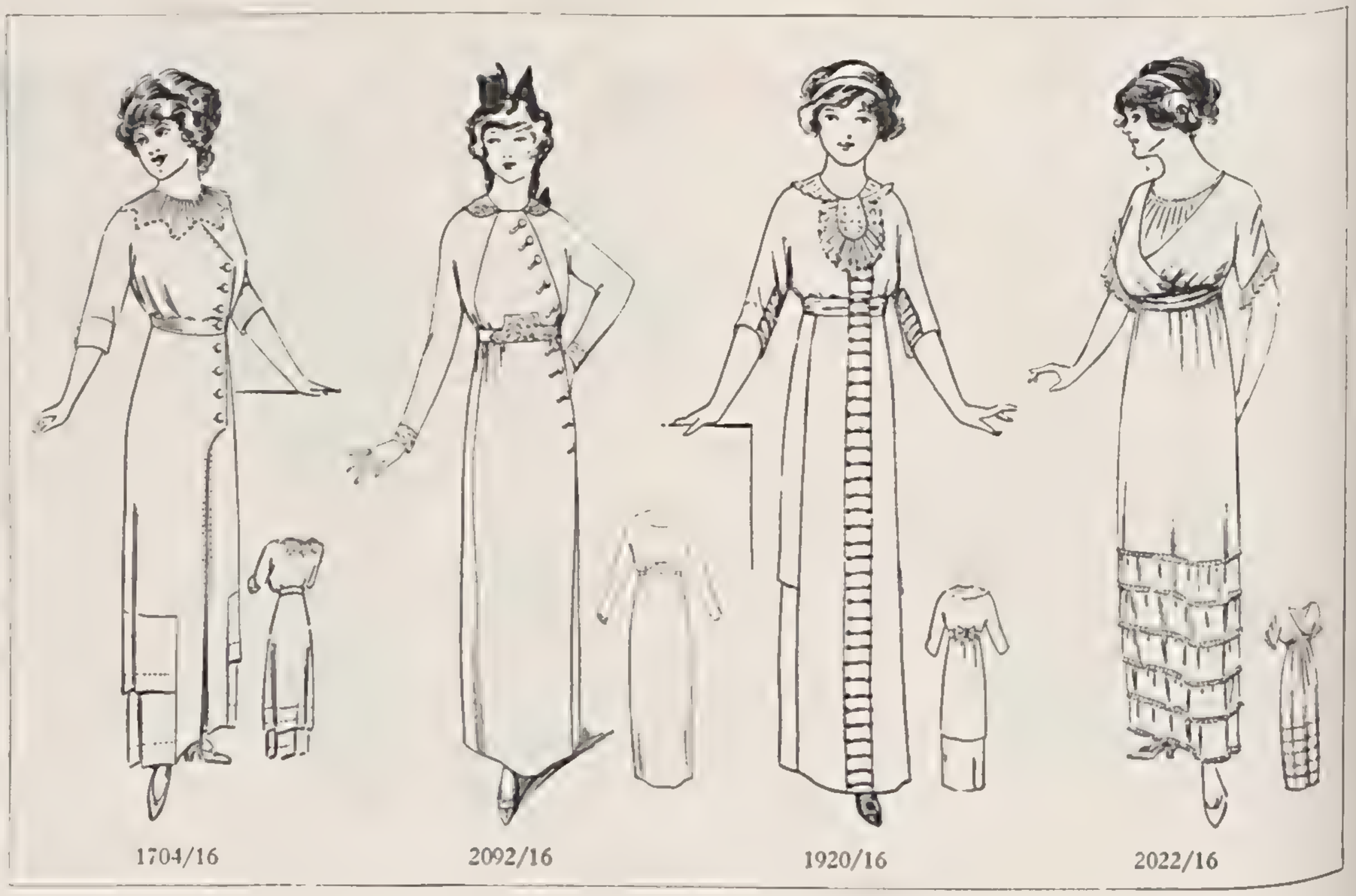
No. 2047/16.—Effectively designed blouse, developed in striped taffeta with embroidered trimming bands and lace plaitings. The model has sleeves set in low armholes. The closing is effected in front in a rounding diagonal line outlined with embroidered banding and finished with a three-inch frill of plaited lace and two large, ornamental buttons. The sleeves are in three-quarter length and have turnback cuffs of the embroidered banding with a narrow plaiting of lace. The model requires 2 yards of silk, 36 inches wide; 2 yards of embroidered banding; 2 yards of 3-inch wide lace for plaited frill; 1¼ yards of lace, 1½ inches wide, for sleeves; ⅜ of a yard of satin, 24 inches wide, for belt; ⅜ of a yard of chiffon for undersleeves. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 2066/16.—Dainty frock in pink charmeuse with trimmings of self-plaitings and baby Irish lace. The bodice has a Dutch neck banded across the lower part with insertions. The drapery is laid in tucks across the front and finished with a sash bow in back. The upper part of the skirt is finely tucked. The bottom is finished with rows of puffings outlined with a plaiting. The model requires 5½ yards of charmeuse, 44 inches wide; 1¼ yards of Irish lace, 3 inches wide; 1 yard of satin, 24 inches wide, for sash. Sizes: 14, 16, 18 years. Price, 50 cents for waist or skirt.

No. 2085/16.—Frock in blue serge with trimmings of black satin and vest of fine, tucked batiste with side frill. The waist is cut with the new large armhole, and the long sleeves are slashed to cuff depth and trimmed with narrow ruffles of plaited batiste and tiny satin bows. The collar is of heavy allover lace, bordered in fine batiste. The skirt is a three-gored model with the closing in front. Buttons and loops trim the stitched border, which runs into the bottom flounce. The model requires 4 yards serge, 50 inches wide; ½ yard of batiste, 45 inches wide; ⅝ yard of satin, 24 inches wide. Sizes: 14, 16, 18 years. Price, 50 cents for waist or skirt.

No. 2092/16.—Smart frock in brown serge with soutache embroidery and collar ruffle of deep écru net. The model is designed with a bib front reaching to the neck and buttoning down one side. The round collar is of satin embroidered in soutache braid and having an overlay collar of fine, plaited net. The belt has a plastron front and back of satin embroidered in soutache. The skirt has a wide front breadth, down one side of which the closing is effected with 5 buttons and loops of satin. The skirt is a 4-gored model and measures 2 yards around the bottom. The model requires 4½ yards of serge, 36 inches wide; ¾ yard of satin, 24 inches wide; 2 pieces of soutache braid; ⅜ of a yard of plaited net. Sizes: 14, 16, 18 years. Price, 50 cents for waist or skirt.

No. 2096/16.—The coat is designed with single-breasted closing buttoned full length. A raised waist-line is simulated by rows of stitching across the front and sides; stitching also trims the cuffs. The skirt is a four-gored model which closes to one side in front and measures 2¼ yards around at bottom. Five buttons give a trimming effect at the lower part of the stitched closing line. The model, in medium size, requires 6½ yards of 36-inch material. Sizes: 14, 16, 18 years. Price, 50 cents for coat or skirt.



1704/16 2092/16 1920/16 2022/16

Tecla Gems



Tecla Pearls and Genuine Diamonds

NEW YORK
398 Fifth Avenue

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AGENCIES

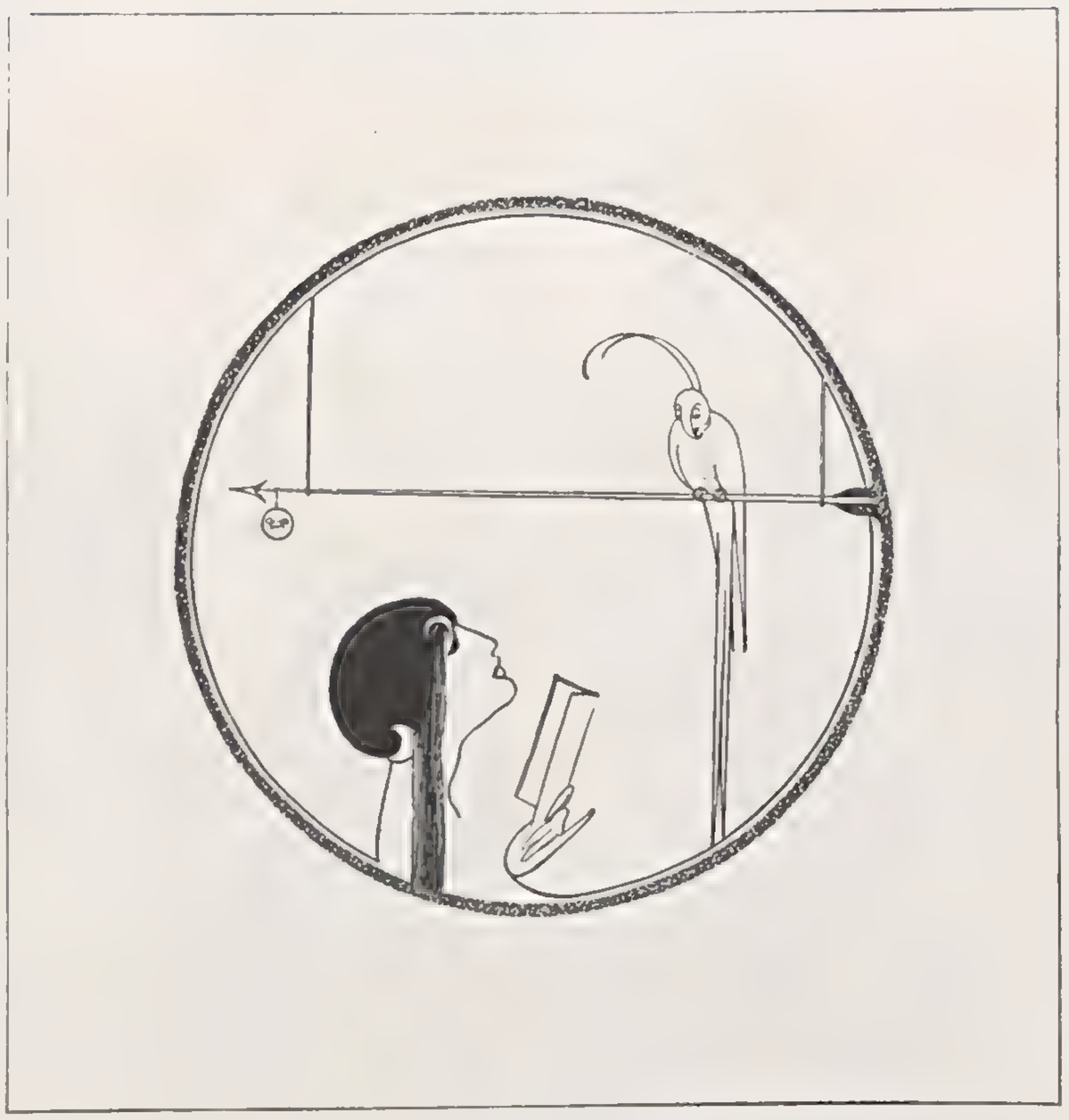
PHILADELPHIA, Walnut Street at 16th WASHINGTON, F Street and 11th
ST. LOUIS, 621 Locust St. BERLIN, 15 Unter den Linden VIENNA, 2 Kärnthnerstrasse

WHAT THEY READ

WOMEN AND SOCIAL PROGRESS, by SCOTT NEARING, Ph.D., and NELLIE M. S. NEARING, is the work of two ardent feminists who must feel chagrined that the exigencies of typography made it necessary to place the man's name above the woman's on the title page. There is much sound sense and hopeful idealism in this volume of essays, and not a little pure nonsense and crude insurgency, while the commonplaces of everyday thought are sometimes paraded with the air of a discovery. "Marriage as a Trade" has all the faults of the Nearings displayed in the most glaring fashion, while the discussion of woman's industrial activities shows he authors at their best. The conclusion that most women in the interval between quitting school and marriage, in the period of early married life before children are born, and in the period after children leave the home, should engage in gainful occupations elsewhere than at home is far too sweeping, and these authors must have observed little if they do not realize that many girls have awaiting them at home a career of usefulness and of preparatory training for married life that should keep them out of gainful employments; that the prospective young mother should as far as possible be exempt from exacting labor, and that many women, after their children are grown, need comparative ease of life in preparation for the momentous change that is coming to them. Proper social adjustment will decrease rather than increase the number of women in gainful occupations, though the society of the future will insist that women choose in this matter for themselves. There are besides, in the home, new and high activities for women that society demands of them. Thinkers of the type represented by the authors of this book have, by persistently considering one set of ideas and facts, lost the sense of proportion and the power to see essential truth. The true emancipation of women is coming by means and along lines that such thinkers little suspect. (New York: The Macmillan Company, $1.50.)

THE HEALTHY BABY, by DR. ROGER H. DENNETT, who has had wide experience in the treatment of infant diseases, is the latest candidate for the favor of the nursery. As the annual number of babies born in comfortable American families decreases, the number of books addressed to intelligent mothers upon the subject of caring for babies correspondingly increases. In the presence of a dwindling birth rate, it naturally behooves those who have the responsibility of so precious a thing as an American baby to handle the little creature with intelligent care. Dr. Dennett's book is a brief, clear, authoritative treatise on the care and feeding of infants in sickness and in health. It is also an interesting and very human book, one to appeal with force and authority to every woman with a sense of maternal responsibility and the elementary education needed for the intelligent absorption of sound advice. (New York: The Macmillan Company, $1 net.)

THE HOME NURSE'S HANDBOOK OF PRACTICAL NURSING, by CHARLOTTE A. AIKENS, a woman of wide professional experience and high rank in her calling, undertakes to supply necessary instruction to classes in schools of nursing, and to furnish intelligent housewives with information such as will enable them to do for their own homes the work usually expected of a trained nurse. The language is clear and untechnical, the advice is such as may be followed by any intelligent woman, the treatment of subjects is sufficiently full, and the illustrations are



mainly of the most practical and helpful kind for the purpose of elucidating the text. Dietetics receives its proper share of attention. (Philadelphia: W. B. Saunders Company, $1.50 net.)

CHRIST IN ITALY: BEING THE ADVENTURES OF A MAVERICK AMONG MASTERPIECES, by MARY AUSTIN, has the self-consciousness of style that might have been expected from the sub-title. There are many ways of looking at pictures, and Mrs. Austin's is precisely that least approved by the painters, though it is the way half the clever and emotional women in the world habitually approach art. There are many ways of writing about pictures, and Mrs. Austin's is certainly not like that of the few critics that painters respect, not even like that of Ruskin, whom no painter respects, but nearer that of Mrs. Browning, who habitually read her own thoughts and feelings into masterpieces. It is well to accept "Christ in Italy" as a somewhat ostentatiously clever collection of essays in which the author seeks to give something of herself to the reader. She is epigrammatic, vivid, fond of the short, plain word, often sound in her opinions, but seldom quite free from pose, always in fear of the commonplace, never soothingly simple. (New York: Duffield & Co., $1 net.)

CHANGING AMERICA, by PROFESSOR EDWARD ALSWORTH ROSS, is a small volume of essays upon American life and the growth of democracy. Professor Ross, it will be recalled, is the man who was driven from Leland Stanford University because he would free his mind concerning the tyranny of the railroads in California. He has since found a teaching place where his soul is not in bondage to the endowment of his university, and he has steadily grown in radicalism of thought and expression. In most of these essays Professor Ross exhibits himself as emancipated quite as much in style as in thought. He is often superficial in the latter, sometimes a little cheap in the former, but always generous in sympathy, breezy, youthful, engaging. Some of his titles are "The Outlook for Plain Folk," "The World-wide Advance of Democracy," "The Falling Birth-rate," "Commercialism Rampant," and "The Middle West." This last title heads several chapters, with an appropriate sub-head for each, and, indeed, the book is largely concerned with the Middle West. Professor Ross's treatment of this subject in its several aspects will probably appeal to eastern readers as the best thing in his volume. It must be said that the interesting essay upon "The Falling Birth-rate" seems to fail of reaching the deep heart of the matter. Professor Ross says most happily in the essay on "Commercialism Rampant," "Show the impolicy of the people accepting meekly the leadership of any single group," and follows this up with the advice that we hearken less to the commercial magnates and a little more to "geologists, economists, physicians, teachers, and social workers." He needs to be reminded, however, that the prospective danger of the American people is that they shall have escaped the thralldom of parson, squire, lawyer, and business captain only to fall under that of doctor, chemist, biologist, and psychologist, all of whom are ready to bind the individual hand and foot with laws designed to hasten the perfection of society and the race. We shall yet hear a declaration of independence against the new tyranny to which Professor Ross so blithely lends his support. (New York: Century Company, $1.20 net.)

BOOKS OF THE FICTIONISTS

THE CHILDREN OF ALSACE, by RÉNÉ BAZIN, is a translation of the charming though painful story that the French academician called "Les Oberlés." Bazin this time escapes from the religious question, and shows us the pains of a household divided over the issue of patriotic allegiance. The scene is laid in the Alsatian Vosges, and the plot turns upon the question of faithfulness to the tricolor or acceptance in good faith of German domination. Of course, the author's sympathies are with those Alsatians who cling to their French tradition and refuse to give aught but grudging assent to German rule, but he is too thorough a literary artist to permit his patriotic feelings to distort the truth of nature. The story opens charmingly with a winter scene in a forest on the slopes of the Vosges, and here, as elsewhere throughout the book, the author uses effectively his singular power of suggestive description. After a German huzzar passes Ulrich Biehler hidden behind a tree in the wood, there is a smell of "harness and perspiration," a characteristic imaginative touch which the translator has somewhat weakened by the substitution of a Latin derivative for the Saxon "sweat." This is a moving tale of love and cross purposes, bitterness within the home, pain and sorrow as inevitable as death because the foolish wars of nations have ruthlessly snatched away from a people their old allegiance. (New York: John Lane Company, $1.30.)

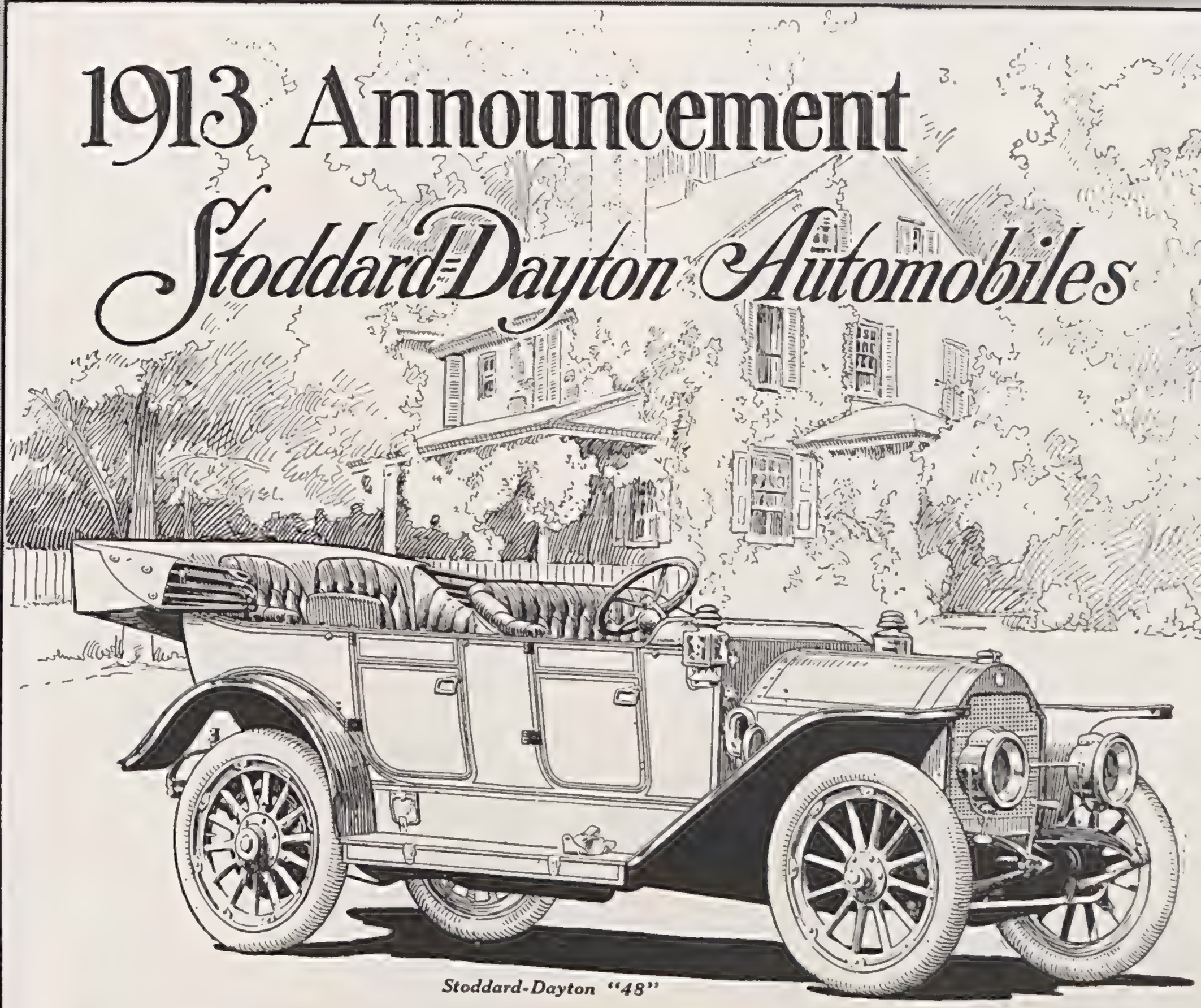
THE CHARIOTEERS, by MARY TAPPAN WRIGHT, is a tale of a woman's love for a Professor of Greek who is already married, and of her determined hold upon that affection as a refuge from the unsympathetic household into which she was born. Neither the man nor the woman is young; the former, indeed, is past forty, but the author manages to interest the reader in their romance, in spite of the occasionally tedious dialogue. Certainly the situation is pushed to the utmost when the unmarried lovers are living with the two sons of the man, and the wife is elsewhere nursing her wrong and her hatred. (New York: D. Appleton & Co., $1.30 net.)

IN COTTON WOOL, by W. B. MAXWELL, falls considerably short of the freshness, interest, and atmosphere of the author's unusual story, entitled "Mrs. Thompson." In the new story Mr. Maxwell has also chosen a fresh theme, that of a man who deliberately passes by the larger duties of life to indulge in ease and sloth. He prefers tending his invalid father to fighting the Boers, and does not let the father's bitter reproof for the choice interfere with the continuance of their relations. He permits the woman who loves him to place herself in an equivocal position, and does naught to relieve her. He neglects to divide with the needy of his own family the fortune that he inherits. The idea was an excellent one, but Mr. Maxwell has not grasped his own conception with sufficient firmness to make it a living thing for the reader, and that in spite of natural dialogue and well-indicated subsidiary characters. (New York: D. Appleton & Co., $1.30 net.)

FATE KNOCKS AT THE DOOR, a novel, by WILL LEVINGTON COMFORT, is a new experiment by this versatile writer, one in which he betrays in his method the influence of Conrad, though his style is reminiscent of Kipling. The story is very long, and it takes the hero to many parts of the earth. There is a self-conscious quality to Mr. Comfort's style that indicates its origin not in the author's own individuality, but in his conception of what is excellent and worthy of imitation in the style of others. Stevenson, who confessedly formed his style from the deliberate study of masters, and much of whose work has an experimental air, managed to avoid this self-consciousness and to write always with the appearance of spontaneity, which is precisely what Mr. Comfort does not quite compass. After that the story has interest, point, energy. It is the tale of an "adventurer" in the old romantic sense of that word, of a man who loves action, and has the gift of mastery. (Philadelphia and London: J. B. Lippincott Company, $1.25 net.)

1913 Announcement

Stoddard-Dayton Automobiles



Stoddard-Dayton "48"

STODDARD-DAYTON AUTOMOBILES FOR 1913 will be known chiefly for their luxury, beauty and comfort. Four models, embodying refinements developed through nine years of successful production, are presented. They follow in general design, beauty of finish, completeness and excellence, those features which have always guaranteed to Stoddard-Dayton owners cars as durable, capable, and satisfying as can be built. The Stoddard-Dayton "Knight", the only six-cylinder car built in America with the Silent Knight Motor, the Stoddard-Dayton "48," "38," and "30" give a range in size, power, and price which accommodates all desires.

We know that the 1913 Stoddard-Daytons offer extraordinary values in strictly quality cars, and that the distinct pride of ownership enjoyed by those who have driven Stoddard-Dayton cars will continue with increased measure.

1913 SPECIFICATIONS.

Stoddard-Dayton "Knight" $5000

The highest achievement of the science of automobile engineering. Seven passenger touring car; six cylinders, 70 hp; left hand drive, center control; wheelbase 133 inches; tires 36 x 5; Q. D. demountable rims; selective transmission; electric lights and horn; Hartford shock absorbers; mohair top and boot, storm curtains; rain vision windshield; speedometer; seat covers; tools, jack, trunk rack; tire holders; color and upholstery choices. Knight compartment roadster $4900; Limousine $6250.

Stoddard-Dayton "38" $1850

A large, powerful, quiet car of a renowned family at a moderate price. Five passenger touring car; four cylinder, long stroke motor, cast en bloc, 38 hp; wheelbase 114 inches; tires 36 x 4; Q. D. demountable rims; selective transmission; gas head lamps and tank, oil side and rear lamps; mohair top and boot, storm curtains; windshield; jack, tools; color choices. Compartment roadster $1750; coupé, inside drive, $2350; Limousine or Landaulet $2750.

Stoddard-Dayton "48" $2800

The car with the famous valve-in-head flexible and quiet motor. Seven passenger touring car; four cylinders, 48 hp; wheelbase 123 inches; tires 36 x 4½; Q. D. demountable rims; selective transmission; gas head lamps and tank, combination oil and electric side and rear lamps; Hartford shock absorbers; mohair top and boot, storm curtains; rain vision windshield; jack, tools; color choices. Compartment roadster $2700; Limousine $3900.

Stoddard-Dayton "30" $1450

A "smaller" Stoddard-Dayton with the lines, appearance, and careful finish of the larger cars. Five passenger touring car, four cylinder long stroke motor, cast en bloc, 30 hp; wheelbase 112 inches; tires 34 x 4, Q. D. rims; selective transmission; gas head lamps and tank, oil side and rear lamps; all metal trimmings nickel plated, mohair top and boot, storm curtains; jack, tools; color choices. Compartment roadster $1350.

Deliveries Now: *Dealers everywhere are prepared to make deliveries of the touring car and roadster models at once. We will be glad to send you the Advance Catalogue for 1913. Write for it.*

UNITED STATES MOTOR COMPANY
Stoddard-Dayton Division

40 West 61st Street
at Broadway, New York

GAGE MILLINERY



Send 2 cents for our Style Booklet, ready Sept. 1st; drawings and descriptions of new dress and tailored millinery, with authoritative review of fashion for fall and winter. Address Department "R."

Gage Hats are on sale at all leading retail millinery departments and establishments. Ask for Gage Hats.

Gage Brothers & Co.—Chicago

WHY AMERICAN AND ENGLISH GIRLS ARE DIFFERENT

The Little Differences in Education and Social Training that Have Produced Two Altogether Different Types of Womanhood

SPEAKING the same language, having much the same social standards, one origin, and many blood-relationships, there are naturally many common sympathies between the people of America and England, and many intellectual and social meeting grounds that are impossible between other nations. As the facilities for communication between the two countries increase, new natural interests tend to bind them more closely together.

Because it is the coming generations who are to continue and strengthen these bonds, both countries must pay great attention to endeavoring, through education, to give them a common ground of interests. There are at present many and great differences in the two methods of education. In English schools, for instance, there is no co-education nor that mingling of classes that is to be fou..d in the many schools of America, and little girls in America who set off daily alone from homes of comparative wealth to attend these schools would in England still be in the charge of nurses and governesses, and later be sent to a private day or boarding school.

ENGLISH GIRLS LEAD THE SIMPLE LIFE

The routine work of education, whether imparted at home or at school, is much the same for a girl of good social position in either country. Every girl must grind through the usual subjects, and the English girl usually and the American girl frequently, is "finished" in France or Brussels. Other languages, music, fine arts, social deportment, and sports of many kinds take their places in both programs.

It is rather in that part of her life not spent in the schoolroom that the education of the English girl differs from that of the American—no parties, no staying up late at night and rising late next morning, no social engagements of any kind. The late Duchess of Teck, mother of Queen Mary, writing to an intimate friend on the subject of the education of children, aptly hits the English point of view: "A child has quite enough to do to learn obedience and to attend to his or her lessons and to grow, without many parties or late hours, which take away the freshness of childhood and the brightness of girlhood."

English parents show a decided preference for home tuition, not altogether with a view to exclusiveness, nor from class prejudice, though these reasons undoubtedly exist, but because they believe that large communities do not conduce to the development of the highest ideals. And this much at least of their argument is true—that the greater part of social training, not the mere outward observances of *les convenances* but the subtler, more lasting impressions, is due to home influences and surroundings.

SPOILING THE AMERICAN GIRL

American parents take great pains to develop in their children individuality and responsibility. They early form very strong opinions and are allowed to express them freely. The young American girl has much vivacity, and her quiet determination and self-control are admirable, but at the age of sixteen she is a very "grown-up" young lady. She has gained much assurance, but has lost much girlishness. The English girl of her age is still a much be-governessed and be-chaperoned schoolgirl.

English parents are said to err on the side of too much sameness in the upbringing of their girls, and charged with turning them out self-conscious, stiff-mannered, cold, and distant. But this is hardly true. Such criticisms apply to only one among many types. At her best a girl of any country in her "teens" is a bright, merry, and modest individual, and it is wrong to spoil her by training her either to too much assurance or to a tiresome shyness.

MORE LUXURY THAN PRINCESSES

The American girl is certainly allowed much more freedom, she is surrounded by far greater luxuries, and is much more in evidence socially than her English cousin, who until she officially "comes out" is much in the background.

The English girl's training is much simpler in every way. She is not, as a rule, seen at any formal social gathering until she comes out, and her début is to her an "open sesame" to all important functions. The higher the position in life the more stringent are these rules, and the more strictly are they enforced. Royalty sets a splendid example in the matter. An American writer said of the Princess Patricia of Connaught after her recent visit to New York: "Owing to a certain sternness in the simplicity of her bringing up, she has kept a freshness of enjoyment in life which many an American girl lacks. So it is that she found the lives of the American girls whom she met more luxurious and easier than her own."

THE ENGLISH GIRL'S DÉBUT

When at the age of eighteen or nineteen her education is complete; the English girl is ready to make her début. This is accomplished in England by her appearance at a ball given for her by her mother or some relative or friend.

The débutante is kept very much under her mother's wing for some time after her introduction to society, certainly for two seasons, and in aristocratic circles even longer. The girl of the upper middle class obtains her freedom earlier and enjoys a greater latitude, having her own circle of friends, accepting and issuing invitations for the matinée, the restaurant luncheon, and tea parties, and paying country-house visits without individual chaperonage.

As soon after her début as circumstances permit, there follows one of the chief events in an English girl's life—her presentation at Court. When she takes her place in the brilliant company privileged to attend the Court of their Majesties she has attained the first vantage point in her social life.



A Smart Outfit for the School Girl
From the Little Gray Salons

THE best schools, today, make as careful a list of the outfit required as of the course of studies to be pursued. Being strict in these requirements they insist that the regulation suits, plain shirt-waists, and tailor-made suits be the staples of the wardrobe.

The Little Gray Salons

are well prepared to furnish a smart outfit for the girl entering a large private school in New York, Philadelphia or Washington. Careful study is made of the styles in good form which are suitable for girls. New models from Paris as well as a stream of photographs and sketches come to us constantly, enabling us to give the same French distinction to girls' fashions as to women's.

The Regulation Suits

which are worn by almost all school girls, we make under our own supervision—custom made suits with the material and workmanship of the best. They come not only in the young women's and children's sizes, but also in the junior sizes, 13 to 15 years. We also make them to order to special measurements at an increased cost of 10%.

The New Norfolk Dress

will replace the shirt-waist suit. One is illustrated below which may be had in linen or woolen. The lines are good and the simplicity of cut mark it as good style.



Custom made two-piece Norfolk dress which comes in blue serge, blue and green plaid, Scotch plaid and linen. Sizes: 14, 16 and 18 years, woolens, $18.50; linen, $15; 15 and 17 years, woolens, $18.50; linen, $12; 10 to 14 years, woolens, $15; linen, $10

Reception and Dinner Gowns

in simple models, have the touch which lifts them above the usual.

Reception gowns in voile, $20 and upward. Dinner gowns of chiffon, $20 and upward. Mail orders will be promptly filled.

Here is a list of a prominent New York boarding school with our prices attached. Any article in the list may be ordered separately **or the entire outfit will be sent upon request.**

The felt hat on the right, in the simple sailor shape, comes in dark blue, brown, white, $7

Smart tailored suit with the new belted back, semi-fitted front and smart patch pockets. Colors: brown and blue mixtures. Sizes: 14, 16 and 18 years. $23.50



Custom made regulation suit of regulation navy blue or brown serge trimmed with white tape and embroidered anchors in regulation colors. Gored skirt with yoke, hip pocket, buttoned at the side front and laced in the back. Sizes: 14, 16 and 18 years, in serge, $18.50; in linen, $13.50; 15 and 17 years, in serge, $16.50; in linen, $12

What the Girl Will Need at School

TWO REGULATION SUITS. Navy blue or brown serge, $16.50 and $18.50—according to size.

PLAIN SHIRT WAISTS. White linen "shirt" or plaited waist, $2. Silk "shirts"—white or striped in gray or blue, $3.

TAILOR-MADE SUIT FOR CHURCH. Brown mixture, $23.50.

TWO WAISTS FOR ABOVE SUIT. Two-toned chiffon blouse collarless. Copenhagen blue and cerise, navy and cerise, all white, all black, $7.50. Messaline and chiffon blouse—high neck. Navy blue, copenhagen and black, $5.

TWO RECEPTION GOWNS. In voile, $20.

DINNER GOWN. Of chiffon, $20.

STREET WRAP. Double-faced cloth. Dark blue with plaid, brown and gray mixtures and white, $21.50.

SHIRT-WAIST SUIT. Norfolk in serge woolen, $18.50 and $15—according to size.

UNDERWEAR. *French hand embroidered and scalloped.* Chemises, $1 and $1.75 (hand-made); drawers, $1 and $1.25; corset covers, 75 cents and $1.25; nightgowns (hand-made), $3; petticoats, $1.50 and $2.75.

GYNASIUM SUIT. Of serge, including blouse and bloomers, $5.50; with plaited skirt, $10.50.

SHOES. Gymnasium shoes—with rawhide sole, $1.50; heavy walking shoes—tan calf, $7; satin slippers, all colors, $5; storm rubbers, 75 cents; golashes, 4 or 6 buckle, $2.50 and $3.25.

RAINCOATS. Cravenetted cloth, $15; rubberized, $7.50.

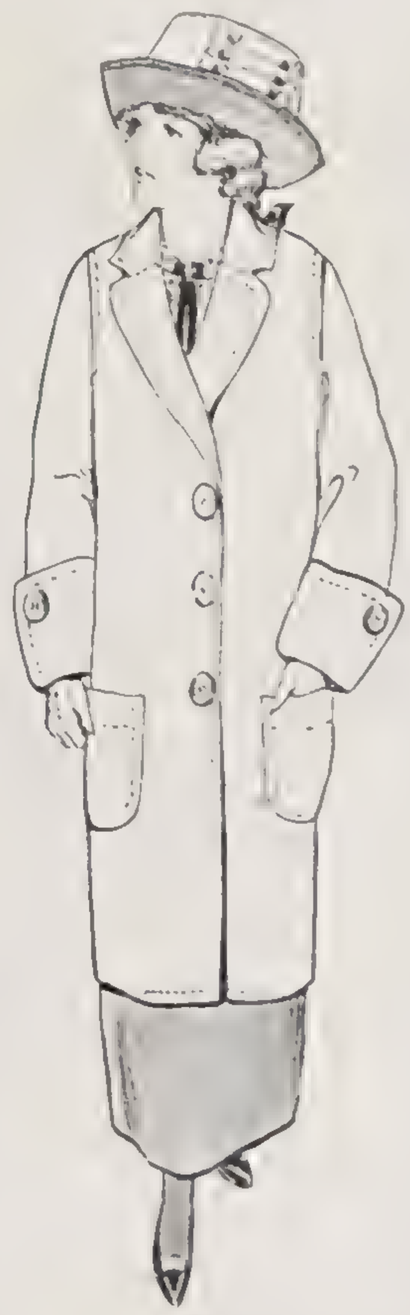
UMBRELLAS. Pure silk—black and colors—mission handle, $2.25.

BATH ROBE. Eiderdown in pink, blue, gray, $3.75. Blanket robes in combinations of red and blue, pink, blue or gray and white, $3.50.

SWEATER. All-wool Norfolk in red, white, brown, $3.75. Plain with rolling collar, $3.50.

STEAMER RUG. Scotch all wool, tartan plaids, $10.

WOOLEN CAP. Worsted turned-up hat—white combined with color, $1. Cap, with bat wings of worsted, $1.50.



Smart coat of double-faced cloth, which is required in most outfits. Colors: dark blue with plaid, brown and gray mixtures, and white. Sizes: 14, 16 and 18 years. Price, $21.50. Felt hat with grosgrain ribbon, tan with white, blue with white, $14

A Complete School Outfit for Boys

Suits, overcoats, raincoats, hats, shoes, stockings, underwear, collars and ties.

A special suit is one with two pairs of knickers in either the Norfolk or double-breasted jacket style. Mixed cheviot or blue serge, $10.

Boys' Slip-On Raincoats.
Cantonette with plaid back, 8 to 16 years, $4.
Mackinaws, all colors, $10.

John Wanamaker New York

STYLE

QUALITY

Ask your dealer for a

Fiskhat

New York Salesrooms 225 Fifth Ave.
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We sell Dealers only

D.B.FISK & COMPANY
CHICAGO





SOCIETY



Died

NEW YORK

Erving.—On July 1st, Susan Van Rensselaer Erving, eldest daughter of John and Cornelia Van Rensselaer Erving.

Kennedy. — Suddenly, on July 13th, Henry Van Rensselaer Kennedy.

Schley.—On July 1st, at his country residence, Far Hills, N. J., William T. Schley, aged 71 years.

Engaged

NEW YORK

Bishop-Turner. — Miss Jessica Pomeroy Bishop, daughter of Mr. and Mrs. Henry W. Bishop, of Pittsfield, Mass., to Mr. Spencer Turner.

Bullock-Burton.—Miss Harriet Eckstein Bullock, daughter of Mr. and Mrs. George Bullock, to Mr. Crawford Burton.

Iselin-Laughlin.—Miss Thérèse E. Iselin, daughter of Mr. Adrian Iselin, to Mr. Irwin B. Laughlin, First Secretary of the Embassy at Berlin.

Koues-Roelker. — Miss Anna Rossiter Koues, daughter of Mr. George Ellsworth Koues, to Mr. William Greene Roelker, of East Greenwich, R. I.

BALTIMORE

Brent-Sloo.—Miss Nannie Brent, daughter of the late General Joseph Lancaster Brent and Mrs. Brent, to Mr. Thomas Sloo.

Stump-Williams. — Miss Anna Stump, daughter of Judge Arthur Stump, to Mr. Louis Williams, son of Mr. Stevenson Archer Williams.

BOSTON

Andrews-Frick. — Miss Katherine Andrews, daughter of Mrs. Robert D. Andrews, to Mr. Henry Edgeworth Frick, son of Mrs. William Frick, of Baltimore.

Eaton-Morly. — Miss Ruth Blackhall Eaton, daughter of Mr. and Mrs. Harold Eaton, to Mr. Charles Morly, of London, England.

Howard-Bushnell. — Miss Miriam Howard, daughter of Mr. and Mrs. L. Parker Howard, to Mr. Ellsworth Bushnell.

Wainwright-Howe.—Miss Harriet Wainwright, daughter of Mr. and Mrs. Charles D. Wainwright, to Mr. James S. Howe, Jr.

Whitney-Bourne.—Miss Helen Whitney, daughter of Mr. and Mrs. Charles Whitney, to Mr. George Galt Bourne, of New York.

BUFFALO

Sheehan-Jones. — Miss Evelyn Sheehan, daughter of Mr. and Mrs. Robert F. Sheehan, to Mr. Walter Randolph Jones, of Pittsburgh.

CHICAGO

Owsley-Bartlett. — Miss Lina Harrison Owsley, daughter of Mr. and Mrs. Heaton Owsley, to Mr. Paul Bartlett.

Poole-Baldwin. — Miss Helen Poole to Mr. Rosencrans Baldwin.

PITTSBURGH

Thompson-Dilworth.—Miss Helen Thompson, daughter of Mrs. William Reed Thompson, to Mr. John C. Dilworth.

RICHMOND

Robins-Crenshaw. — Miss Polly Robins, daughter of Mrs. William Todd Robins, to Lieutenant Russell S. Crenshaw, U. S. N.

SAVANNAH

Phillips-Harrison. — Miss Cali Phillips, daughter of Colonel and Mrs. Charles L. Phillips, to Lieutenant Ralph C. Harrison.

WASHINGTON

Merriam-Catlin. — Miss Laura B. Merriam, daughter of Mr. and Mrs. William R. Merriam, to Mr. Theron E. Catlin.

Weddings

NEW YORK

Hooper-Eastman.—On July 27th, at Cornish, N.H., Mr. William Franklin Eastman and Miss Rebecca Lane Hooper, daughter of Dr. Franklin W. Hooper.

BOSTON

Loring-Vaughn.—On July 18th, at Pride's Crossing, Mass., Mr. Samuel Vaughn and Miss Ellen G. Loring, daughter of Mr. and Mrs. Augustus P. Loring.

MINNEAPOLIS

Anson-Gillette. — On July 20th, at the home of the bride, Mr. George H. Anson and Miss Marion Gillette, daughter of Mr. and Mrs. Lewis S. Gillette.

PITTSBURGH

Tilford-Ferguson.—On July 17th, Captain Dean Tilford, U. S. A., and Miss Helen Morewood Ferguson.

Wedding to Come

NEW YORK

Duncan-Noel. — On September 28th, at Port Washington, L. I., Miss Nathalie Duncan, daughter of Mr. and Mrs. William Butler Duncan, to Mr. Louis W. Noël.

Calendar of Sports

DOG SHOWS

August 10.—Rhode Island Kennel Club, Newport, R. I.

August 17. — Gwynedd Valley Kennel Club, Ambler, Pa.

August 21-22.—Rockingham Kennel Club, Rockingham Park, Salem, N. H.

August 27-29.—Ladies' Kennel Association of California, San Francisco, Cal.

August 28-31.—Kansas City Kennel Club, Kansas City, Mo.

September 9.—San Mateo Kennel Club, San Mateo, Cal.

GOLF

August 13-16. — Jackson Park, Chicago City Championship.

August 14-17.—Lake Geneva C. C., Invitation Tournament.

August 15-17. — Cooperstown Country Club, Open Tournament.

August 19-24.—Kent C. C., Invitation Tournament.

August 21-24.—The Country Club, Brookline, Club Foursome.

August 22-24.—Bloomfield Hills C. C., Detroit City G. A. Tournament.

August 22, 23 and 24.—Annual Invitation Tournament, National Golf Links, Southampton, L. I.

August 24-25.—Racine C. C., Invitation Tournament.

August 26-30.—Altoona, Pa., C. C. Invitation Tournament.

August 28-29.—Idlewild C. C., Western Open Championship.

August 31-September 3. — Whitemarsh Valley, Invitation Tournament.

September 2.—Labor Day Handicap, Oakland Golf Club.

September 2-7.—National Amateur Championship, Chicago Golf Club.

September 4-6.—Garfield Park C. C., Cook County Amateur Championship.

September 5-6.—Idlewild C. C., W. G. A. Open Championship.

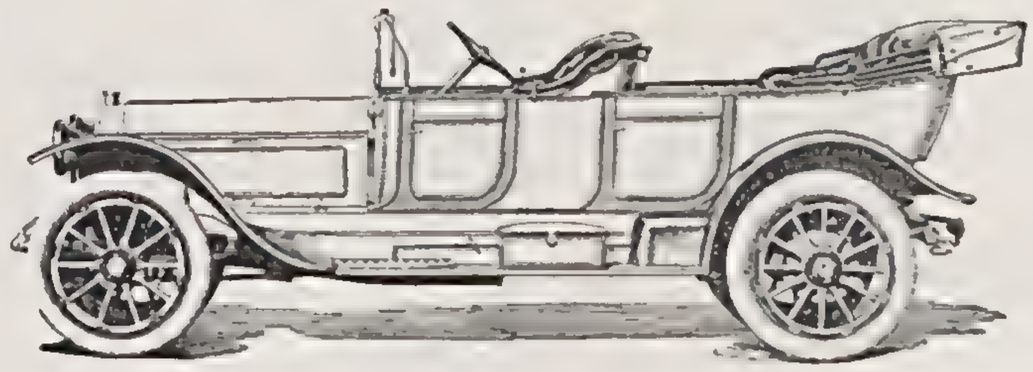
(*Continued on page* 56)

THE COMPLETENESS OF THE PEERLESS

IN the completeness of the Peerless Motor Car is the completeness of a finished and well-rounded creation. Each of its qualities, mechanical efficiency, comfort, convenience and beauty, has been developed by painstaking application to the limit of its present possibilities, and blended in perfect balance with the others. One is unaware of them as separate elements; conscious only of supreme satisfaction in the unequalled result.

THE PEERLESS MOTOR CAR COMPANY

CLEVELAND, OHIO



"48-SIX" SEVEN-PASSENGER TOURING

MRS. ADAIR'S SALE

10 PER CENT. REDUCTION DURING AUGUST AND UNTIL SEPT. 15

on all orders large and small. A most substantial money saving to all, particularly those who order now, taking this opportunity to purchase the



GANESH TOILET PREPARATIONS

in quantities to last during the Vacation Season. The Regular prices are quoted: when ordering by "Post," send check or money order for 10 per cent. less than amounts listed here.

PATENT GANESH CHIN STRAP removes a double chin, restores contour, speedily erases the age lines running from nose to chin. Will keep mouth closed during sleep, preventing snoring and dryness of throat. $6.50 & $5.

THE FOREHEAD STRAP. Its wearing restores the smooth, unlined forehead, takes away the deep lines from between the brows and corners of the eyes. Good for neuralgia and insomnia. $5. & $4.

GANESH Eastern Balm Skin Food, $3, $1.50, 75c. Good for tender, dry skins; makes muscles firm, fills hollows.

GANESH BANDELETTES will do wonders for tired, lined eyes. Removes lines about the eyes. Good for soothing, resting and brightening the eyes after exposure to the sun and wind. Box of twelve, $2.50.

GANESH Muscle Developing Oil, $5, $2.50, $1. Removes lines, fills hollows, obliterates lines on eyelids, making them white and firm.

GANESH Diable Skin Tonic, $5, $2, 75c. Closes pores, strengthens and whitens skin; good for puffiness under the eyes.

GANESH Eastern Balm Cream, $3, $1.50, 75c. Can be used for the most sensitive skin; unequalled as a face cleanser and skin food.

GANESH Lily Sulphur Lotion, $2.50, $1.50. Beautifies the skin, removing redness, making skin white and firm. Protects the face when motoring. Prevents sunburn.

Anti-Freckle Lotion, $2.50. Bleaches freckles. To be used on alternate days with Skin Food, (75c.)

Freckle Cream, $1.00. To be used on alternate nights with Balm Cream.

GANESH Eastern Flower Powder, $1. Fine and pure; for day use, all colors.

GANESH Eastern Flower Bloom, $1. (From an Eastern flower.) Perfectly natural, and even good for the skin.

GANESH Beauty Sachets. Box of 20, $2.50; for use instead of soap.

BEAUTY BOXES, $35, $25, $5, containing every requisite for the tourist; compact, convenient to take in the auto.

Complete Price-List Booklet Mailed Free

10% Sale Discount on everything named therein, as well as on the above.

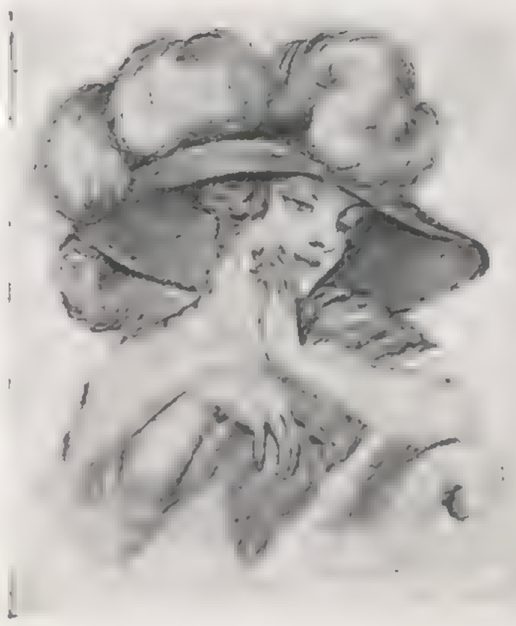
MRS. ADAIR'S SALON IS OPEN THE YEAR AROUND

FACIAL TREATMENTS COST $2.50 **COURSES ARRANGED FOR**

New York—21 West 38th Street, Tel. 3475 Greeley

London—92 New Bond St., W. Paris—5 Rue Cambon Nice—1 Rue Chauvain

Write for Free Lecture Booklet, "How to Retain and Restore Youthful Beauty of Face and Form;" valuable to every woman.



The Picture of Loveliness—A Regina Hat

OSTRICH is the feather of queens, of grand dames of fashion; painters and artists adorn their masterpieces with ostrich hats. Regina hats were ever queenly. But this season they will be more majestic than ever—this season more than ever will they be sought after. To the ambitious milliner and designer they are a spur, an incentive to do better things. The best dressed women of your town are anxious to have Regina hats. Special August exhibits for merchants and milliners. New York, Hoffman House; Chicago, Palmer House; St. Louis, Hotel Jefferson; Kansas City, Broadway and Tenth.

Frankel, Frank & Co.
Kansas City, Mo.

L. M. HIRSCH
Sample Shoe Co.

SUMMER VACATION OFFERING

Bathing Shoes
in various colors.

Tennis Shoes
all kinds.

White Canvas and Nubuck Boots,
(Button or Lace)

Pumps and Oxfords

All at Manufacturer's Prices

Write for Booklet

Wonderful Bargains in Sample Shoes at 25% to 40% less than regular prices.

404-406 Sixth Ave., N. Y.
Between 24th and 25th Sts.

L. M. HIRSCH
Sample Shoe Co.

On Her DRESSING TABLE

A SMALL, wonderfully complete and dainty traveling box which holds many of the toilet requisites for a week-end trip by motor, or for any short journey, is sold for the astonishingly low price of 25 cents. The lid closes with a firm clasp, and a fragrant sachet is slipped on the other side. There are two bottles holding toilet water and perfume, a tiny cake of soap, and a tin of talcum powder.

Of rich colors, such as green and purple, are the latest lavender salts from England. As they are very strong, a bottle should last for an exceptionally long time. For a large bottle $1 is asked. An even larger bottle, covered in damask and bound with old-gold galloon at $2 a bottle, would make a pretty present.



THE LAST EXTRAVAGANCE

Fine perfumes, immensely expensive in themselves and made far more so by their beautiful bottles, are one of the heaviest expenses of the dressing table. The newest of these extremely fine extracts is a truly wonderful combination of floral perfumes. It costs $25 a bottle. It is contained in an extremely beautiful, flask-shaped bottle, which is enclosed in a leather case in the form of a rivière.

White with gold ornamentation is the latest color scheme for the toilet sets now used in country houses. This is preferred to silver because it is so much daintier and more summery in appearance, so easy to keep clean, and very much less expensive. The composition of one particularly pretty set was quite as pretty as ivory, and the ornamentation was the best of taste. Price, $25.

PROTECTING THE SKIN IN SUMMER

Too much care cannot be taken of one's skin in the summer-time when the outdoor sports continually expose one to the danger of dust-laden pores and sunburn. After a cross-country motor or a vigorous game of tennis in the hot sun, one experiences a sense of refreshment on the application of a cleansing cold cream and a cooling powder. There is an excellent cream that is particularly efficacious in preventing and alleviating sunburn and its usual consequent freckling. These creams and powders are deliciously scented and of long-tested merit. The former are 25 cents a jar, and the smaller size talcum powders are 15 cents each.

Privately sold, and little known beyond its own narrow but exclusive limits, is a skin food of the very best quality, put up with greatest possible care under the personal supervision of its originator. It is of just the consistency to work into the skin and is easily absorbed. It builds up tissue and keeps the skin in good condition—supple, pliable, and clear in tone. The price is $1 for a jar of generous size. It should be well massaged into the skin each night and its benefits will surely soon be felt.

Cut glass jars containing an excellent face powder are put up in leather cases at $2 each. The powder is fine and delicately perfumed, and, needless to say, the boxes are an addition to one's dressing-table furnishings.

SOCIETY

(*Continued from page 54*)

September 5-7.—Denver C. C., Colorado Championship.

HORSE RACING

August 12-17.—Buffalo.
August 19-24.—Salem, N. H.
August 26-31.—Boston.
September 2-7.—Hartford.

HORSE SHOWS.

August 13-14.—Berryville, Va.
August 19-26.—Rockingham Park, Salem, N. H.
August 20-23.—Salem, N. H.
August 20-23.—Centralia, Mo.
August 21-22.—Warrenton, Va.
August 24-September 9.—Canadian National Exhibition, Toronto, Canada.
August 27-30.—Royal Dublin Society's Horse and Sheep Show.
September 2-4.—Newport, R. I.
September 2-7.—Toronto, Ontario.
September 4-5.—Orangeburg, N. Y.
September 4-6.—Hartford, Conn.
September 7.—Lake Forest, Ill.

POLO

August 19-24.—Westchester Polo Club.
August 26-September 4.—Buffalo Country Club.

TENNIS

August 11.—New York State Championship, Crescent Athletic Club, Brooklyn.
August 12.—Championship of Sullivan County at Merriwold Tennis Club; Invitation Tournament at Meadow Club, Southampton, L. I.
August 12-17.—Tennis Tournament, Thousand Island Yacht Club.
August 19.—National Championships in Singles, Doubles and Interscholastic Doubles at the Newport Tennis Club courts at Newport, R. I.
August 26.—Open Tournament at Nyack Country Club; International Tournament at Niagara Lawn Tennis Club.
August 31.—Open Tournament at New Rochelle Tennis Club.
September 2.—Championship of Great Lakes, Western New York, at Park Club, Buffalo; Lake George Championship at Sagamore Tennis Club.
September 4.—Intercollegiate Championships at the Merion Cricket Club courts, Haverford, Pa.

YACHTING

August 10.—National Yacht Club Championship.
August 10.—Seawanhaka - Corinthian Yacht Club. First race. Third series for S. C. Y. C. fifteen-footers.
August 17.—Atlantic Yacht Club.
August 17.—Seawanhaka - Corinthian Yacht Club. Second race. Third series for S. C. Y. C. fifteen-footers.
August 20-23.—Atlantic Yacht Club Race Week.
August 23.—Atlantic Yacht Club, Motor Boat Races.
August 24.—Bensonhurst Yacht Club Championship.
August 24.—Seawanhaka - Corinthian Yacht Club. Third race. Third series for the S. C. Y. C. fifteen-footers.
August 30.—Seawanhaka - Corinthian Yacht Club. Special autumn races for the more active racing classes.
August 31.—Marine and Field Club Championship.
August 31.—Seawanhaka - Corinthian Yacht Club. Annual autumn open race for all classes. The Alfred Roosevelt Memorial Cup, to be competed for by N. Y. Y. C. thirties owned by club members.
September 2.—Seawanhaka - Corinthian Yacht Club. Special race for S. C. Y. C. fifteen-footers.
September 2.—Atlantic Yacht Club.
September 7.—Crescent Athletic Club Championship.
September 7.—Seawanhaka - Corinthian Yacht Club. Match race with Stamford Y. C.

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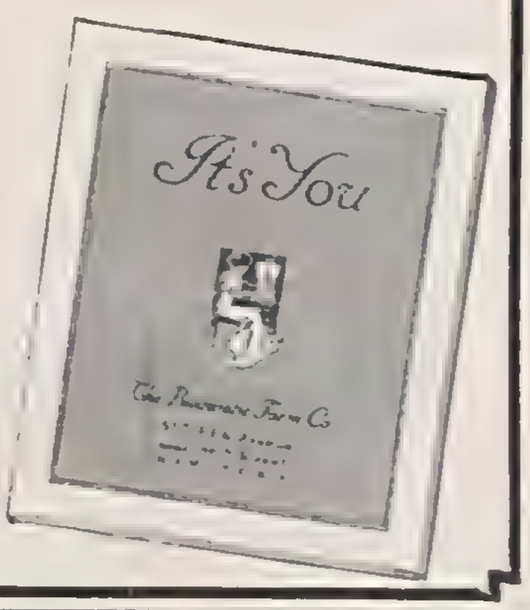
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NOBLESSE OBLIGE

The Hudson Guild Aims to Teach Its Portion of the Submerged Tenth How to Live in the City

THE leading activity of the Hudson Guild, an unusually well managed settlement house, is training in good fellowship. This it strives to develop by arousing neighborhood spirit and an interest in coöperative work. Unlike the usual settlement house, Hudson Guild has no resident workers. The headquarters on West 27th Street is used as a neighborhood club for men and women of any age, with the idea of making settlement workers of the whole population of the district.

The Guild has grown from a boys' club, begun about fifteen years ago in a little room, to the association that now owns a large building, known as the Hudson Guild House, situated in the midst of the meanest types of tenements in the city. This was built in 1908. The very poor people of the neighborhood contributed over $1,000 toward its erection.

THE GUILD'S HEAD WORKER

Dr. John Lovejoy Elliott, the originator of this movement, had had much experience in his work with the Ethical Culture Society. He undertook the practical working out of ethical principles in a neighborhood way, and adapted his plans to meet the requirements of this particular neighborhood.

The young men of this neighborhood, like most young men in the tenement districts, are described by Dr. Elliott as "trailing along doing what everyone else does." Their ignorance leaves them without resources and without ideals. The Guild aims to furnish them with rational forms of activity in order that they may be better able to resist the temptations of a large city. They are drawn to the Guild by the moderate rent of the club rooms, and the club life gradually develops an interest in self as well as in neighborhood improvement. Each club has an advisor from the staff of Guild workers, who aids the club in self-government.

COUNTERACTING CRIME

The principle of self-government is given free expression in all the clubs. This helps to develop any latent social qualities in the members and to counteract any tendency to crime and misdemeanor, so often the result of mere drifting. This principle of self-government is carried to the extent of allowing the federated clubs to be represented by a council. The council is made up of club members, and it administers club rentals and the payment of all running expenses. One committee plans all entertainments; another, the district committee, attends to relief work between 14th and 42nd Streets and Broadway and the North River.

The Guild offers opportunities for athletics, dances, dinners, entertainments, committee work, talks, discussions, readings, and many other forms of beneficial entertainment.

One of the most popular clubs is the Athletic Association, which has a membership of 1,180 and pays all gymnasium expenses. Track, baseball, and basketball teams are organized, trained, and equipped by this association.

SUPPLEMENTARY EDUCATION

The Guild encourages individual advancement by urging the young men to take up special studies. It offers courses in bookkeeping, stenography, and coaching for civil service. There are also coaching classes in arithmetic, algebra, trigonometry, plan reading, and mechanics, and training in printing and carpentry. The Guild intends merely to supplement other educational systems and to give training not provided for either in public schools or churches.

EDUCATIONAL FEATURES

Story telling is a form of education especially emphasized. This is begun in the groups of little children in the library, and is continued through all the groups, including those composed of men over twenty. The stories, histories, biographies, dramas, and novels are chosen especially to throw light upon the problems that these people are constantly meeting.

In addition to the unique features of its management, the Guild has undertaken many sorts of work found helpful in other settlements, such as the kindergarten, piano lessons, gymnasium, library, penny provident bank, poolroom, sewing class, and dancing class.

An important movement initiated by Dr. Elliott has for its object the education of women in practical civics. His plan is to train women of the tenement class to an interest in municipal affairs, in which they have perhaps a greater stake than any other class of women.

THE PURPOSE OF THE GUILD

The summer work of the Guild includes the sending of parties of children to the parks, providing shower baths for the little stay-at-homes, and sending hundreds of the neighborhood children to the country. The holidays throughout the year are made festivals for the people of the district.

Dr. Elliott expresses his whole purpose in these words: "The purpose of the Guild is to bring about active coöperation between different individuals and different classes for a single aim, that aim being an attempt to learn how to live in the city." This lesson he believes may be learned by neighborhood coöperation.

Among those identified with the work of the Hudson Guild are Mr. Charles J. Liebman, President; Mr. Alexander M. Bing, Treasurer; Dr. John Lovejoy Elliott, Head Worker; Mrs. Robert Ingersoll, Mr. John Jay Chapman, Mrs. Liebman, and Mrs. Bing.



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That means packed to stay, just as safely and securely as if tucked away in the drawers at home.

The Indestructo Idea is seven years old—but for seven years we have never built a wardrobe trunk.

We preferred to wait until we could produce the best wardrobe trunk on the market.

The Indestructo Chiffo-Robe is the handsomest, most complete and most convenient piece of traveling equipment ever built.

Presenting exclusive features heretofore unknown in the luggage field, it makes an instant appeal to the finished traveler.

The drawers and compartments of the Indestructo Chiffo-Robe may be securely locked without the necessity of closing the main sections of the trunk. One lock controls all drawers—another the wardrobe compartment.

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You may leave your room in the hotel with your belongings as tightly locked as if in your own home.

The Indestructo Chiffo-Robe justifies the claim that "if there ever is a better trunk built, it will also be an Indestructo."

Travel, at the best, is full of inconveniences and worry—the Indestructo Chiffo-Robe does more to dispel the annoyances which mar your comfort than any one thing.

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THE GREAT WEEK FOR PARISIANS

(*Continued from page* 31)

one of the low, soft puffs something like a bustle, that I have heretofore described. Seen first at Monte Carlo last winter, and appearing occasionally through the summer in Paris, this back puff has not been common, but probably will be seen again at the August openings. Inch-wide silk, thickly plaited, edged the bottom of the skirt and the long, puffed overskirt. It also trimmed the sleeves, quite new in form, and edged three tiers that formed a sort of bolero corsage which turned back in front in triple revers. It was belted high with dark, rich-hued silk—the shade called *"lie de vin."* The low-crowned, wide-brimmed hat, covered with satin of the same rich autumn shade, was trimmed with big, loose-petaled, matching roses, which, laid flatly on the brim, completely circled the low crown.

THE LAST STRAW HATS

According to custom, the thrilling *Grande Semaine* marked the total disappearance of straw hats from the wardrobe of the smart Parisienne, but, strangely enough, flowers, which were quite absent from the decoration of summer hats, are appearing now on hats of silk, velvet, and moire. They are beautiful flowers, too—great roses with leaves made of shaded silk and of velvet, mostly in dark tones, though occasionally one sees a big velvet hat trimmed with one bright red or rich pink rose thrust under its brim or fastened low on the upper edge.

Tulle hats were legion, of course, and tulle was arranged as trimming in every imaginable manner—in puffs and in *"volants en forme."* White chiffon and white tulle were beautifully mingled with black chenille and black velvet. For instance, a large, black hat, frilled about the face with chiffon, had a big beret crown of lattice-work made of strands of black chenille. Set on the extreme edge of the brim was a big, soft rose of white chiffon.

DRESSES DURING LA GRANDE SEMAINE

A dress from the Maison André Schwab worn at one of the races of *la Grande Semaine* showed a novel decoration of black velvet roses. Their thick, soft blackness, in contrast to the rich geranium color of the dress, was rarely beautiful. One large rose, posed on the bust, separated the points of a large lace collar; from this there dropped to the knees a string of roses, gradually diminishing in size, and mingling with foliage. In the middle of the front, the skirt was pulled upwards into hundreds of wrinkling lines over an underdress of white lace. It was lightly gathered to a round waist-line and trailed a small, round train. The lace collar, which shaped revers in front, broadened over the shoulders and lengthened in the back into a cape, pointing slenderly far below the waist. The striking line of black was balanced by a large hat, covered smoothly with black velvet, and trimmed with a wreath of black ostrich feathers.

An exceptionally pretty girl wore a white satin tailored costume of impeccable cut and finish, but without a particle of ornament, if one excepts a few useful buttons covered with the satin of the costume. The skirt was plaited; the coat, half long at the back, was cut squarely off in front over a waistcoat of shining white linen buttoned with pearl. About her neck she wore wide, double-plaited frills of black and white tulle alternating. These were so wide that they reached to her shoulders, and so full, they clustered about her face like flower petals about their calix. Her wide-brimmed black hat drooped into softly shading curves under the weight of the plaited tulle frills that covered it. A short, black aigrette jutted straight out from one side.

THE PRETTIEST COSTUME OF THE DAY

A gray and white shepherd's plaid silk made one of the prettiest costumes of the day. Though the skirt was draped, it clung closely to the figure. The drapings seemed to be made of one strip of silk, and were finally caught into a great bow low on the left side. The fullness of the corsage was controlled by a couple of plaits laid over each shoulder, and it was allowed to blouse a little over a wide, wrinkled belt of grenat-colored velvet. A lighter shade of this delicious crimson, in corded silk, bordered the front of the corsage on each side of a little plaited chemisette of white tulle. Small, cut steel buttons, set on the edge of the pink band, struck a good decorative note. Long, full sleeves were drawn at the wrist into a deep cuff formed of tiny shirrings taken in the sleeve itself. This sleeve is seen on many gowns of soft materials. Sometimes the silk shirrings form a deep frill over an inside frill of white lace.

I saw quite a new sleeve that day. It was composed of a short, close cuff with a corded edge, to which was attached a circular *volant*. It was a little shorter on the inside of the arm than at the back, and under it was a puffed elbow sleeve of white chiffon.

DANGEROUSLY DIAPHANOUS

Two favorite actresses at one of the races wore costumes dangerously diaphanous for such weather. One was just a fluff of white, transparent stuff over white satin, and trimmed with several flounces of knife-plaited tulle. Wide

(*Continued on page* 64)

SUNBURNT SKINS NEED



CUTICURA SOAP

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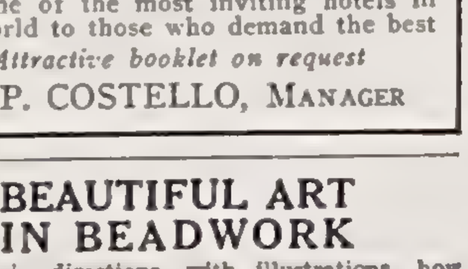
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THE ROOM OF REST

"Have Nothing in Your Houses that You Do Not Know to be Useful or Believe to be Beautiful"

THE bedroom, of all the rooms of the house, offers the greatest scope for individuality in decoration. The other rooms ought to express the family as a unit, and besides need to be considered in their relation to each other; but unless some distinct period is indicated architecturally, the sleeping chamber may everywhere bear the stamp of its occupant's individual taste.

Here, as in the other rooms, a prime consideration is the arrangement of the furniture. It is easier, however, to group the furniture of a bedroom, as the space to be occupied by the bed (the most important piece, in relation to which the chairs and tables must be grouped) is almost always indicated by the architect. And one must be most careful not to overcrowd this room. All unnecessary furniture must be eliminated for the sake of comfort and rest. Sometimes there is a very good reason why an offending object is given place in the more public rooms of the house, but the bedroom, at least, should not be allowed to harbor anything that does not appeal to the good taste or sense of the person who sleeps in it. Always as a guiding principle should stand Morris's injunction, "Have nothing in your houses that you do not know to be useful or believe to be beautiful."

If the bedroom is used only as a sleeping room, it should be decorated in the very simplest style. The windows should not be obstructed by draperies nor by pieces of furniture that would prevent free circulation of air.

In covering the walls, wood paneling is best, but if this cannot be afforded, there are countless other wall-coverings that are extremely good. Textiles, however fine, must be eschewed because they are not sanitary. Many of the so-called "bedroom papers" are to be shunned because of a too blatant design that makes them impossible in a room the main purpose of which is rest and quiet. And on no account should wall-papers that tend to distract the eye or the mind be selected. In illness the wall-covering often becomes of psychological importance. An invalid finds a geometrical design or any aggressive pattern simply intolerable. If a plain covering seems too monotonous, it may be relieved by a narrow border of harmonizing tones.

WHAT WOOD FOR FURNITURE?

The furniture, to a certain degree, determines the choice of the wall-covering. Mahogany furniture appears to advantage against a white paper in a two-toned stripe. White or chintz with tones that combine well with this wood should be used for curtains. Walnut furniture looks best against a background of light brown cartridge paper with window curtains of some wash material in a delicate cream tone.

A room with a brass bed is most pleasing when the walls are covered with oatmeal paper. The tone of the brass may be carried out in the fittings of the room. If there is a fireplace or grate, this metal may be used for the fender and tongs, and if a washstand is in the room, the bowl and pitcher may be of Russian brass. Other fittings in brass, such as drawer and dresser knobs and a bowl or two for flowers, will carry the metal note to all parts of the room and result in a most harmonious effect. The bedstead as well as all the other brass should be dull, and the curtains should be of some good wash material of a decided yellow. A decorative scheme of this kind is particularly to be recommended for a room where there is not much light.

White enamel furniture is effective against a gray paper or one with a floral design and cretonne curtains. The color of the curtains should be repeated in the furniture coverings and in the cushions for the couch. A bedspread of white linen taffeta with a narrow border of the same cretonne as the curtains will complete the scheme.

Pictures should be used sparingly in the bedroom. One or two, carefully selected for their wearing and restful qualities, are sufficient. A single cast will often be just the thing to relieve the walls of an appearance of bareness.

The floors should be of hardwood, or they may be stained or painted, and rugs used as a covering. The rugs should be by the bed, bureau, and before the doorways. The floor and wall-covering should be either in one or two tones, though oriental rugs of more or less simple pattern may be used. Hand-woven fabric rugs are sanitary, and suit almost any bedroom. In this as in all other rooms, the floor and the floor-covering should supply the deepest note in the color scale.

MOST IMPORTANT PIECE OF FURNITURE

Too much care and thought can hardly be expended in the selection of the bed. The four-poster is often censured as unsanitary, but this is chiefly on account of the heavy draperies associated with an earlier period, and now no longer in use. In certain rooms the four-poster with its long, symmetrical lines gives an air of distinction that can be gained in almost no other way. The light, graceful posters in fluted columns and simple testers of the Sheraton designs are suitable for almost any room. The proportions of the room depend upon whether a high or a low poster will be most appropriate.

One of the most pleasing designs on the market in low poster mahogany beds shows pineapple finials and rosettes on each end of the curved headboard. Another design with less ornament on columns and headboard is even more satisfactory, combining as it does more readily with other furnishings.

It is a mistake to purchase reproductions of any of the French period beds without the rest of the suite, for they are sure to create discord if placed in a room where there is furniture of a different style. Several attractive specimens in adaptations of Louis XVI sets are now on the market. Some of the prettiest of them are in enamel and cane.

Brass bedsteads show a marked improvement in design and tone. The tortured abominations that glutted the dealers' warerooms a few years ago have given way to simple and dignified patterns, and most of them are now sufficiently dull in tone to harmonize with other furniture. Iron bedsteads in enamel are satisfactory enough when

(*Continued on page 64*)

NOW IS THE TIME TO

Reduce Your Flesh

Wear my famous Medicated Rubber Garments a few hours a day while walking or exercising and your superfluous Flesh will positively disappear.

DR. WALTER'S Medicated

Rubber Garments

FOR MEN AND WOMEN

Chin only, $2.00



Neck and Chin Bands, $3.00

These garments are made either to cover the entire body or any part. The results from their use are quick and they are absolutely safe, being endorsed by leading physicians.

Used by Athletes, Jockeys, etc., the world over.

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Write at once for further particulars.

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Inventor and Patentee
Dept. A, 45 W. 34th Street, New York

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BISSELL'S

"Cyco" BALL BEARING

Runs so easily you wonder if it is sweeping.

Thirty-five years' experience in the exclusive manufacture of carpet sweepers developed this wonderful machine, and the astonishing part of it is that the "BALL BEARING" costs the consumer but 25 cents more than the old-style sweeper.

For light running, durability and thorough sweeping, our BALL BEARING Sweeper has no equal, and you will never know how easy it is to sweep your carpets and rugs until you have purchased one of these machines.

Even though you have an expensive cleaning apparatus in your home, you cannot dispense with the BISSELL Sweeper, as it is the daily and hourly necessity in every household. Always ready, no burden to transfer from one room to another, cleans without dust or effort, will last ten to twenty years, and costs but $2.75 to $5.75. Then consider the saving of time, labor and health.

For sale by all the best trade.

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(Largest Exclusive Carpet Sweeper Makers in the World)

VOGUE Will Present Fifty Paris Hats in the

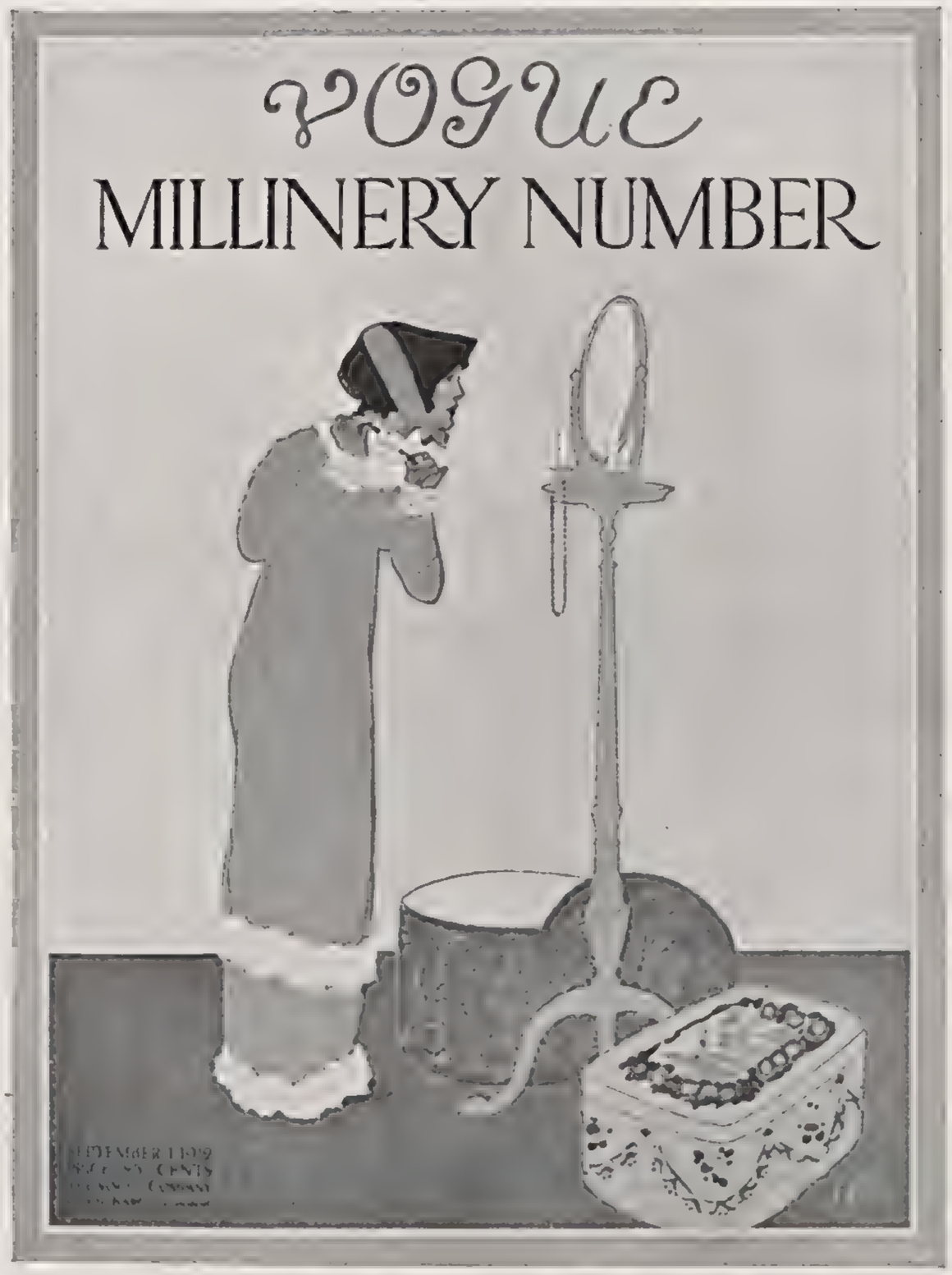
AUTUMN MILLINERY NUMBER

EVEN before summer is over, the woman of fashion begins to dream of her Autumn millinery.

And when the first breath of Fall is in the air, her dreams turn into very keen anticipations. Paris has not yet spoken—but what will her verdict be? At the moment when these conjectures are at their hight, the Autumn Millinery Number will bring you a complete answer to the question.

Into this number we shall put an unusually large slice of Paris. It is as though one drew on the map with compasses a circle round the section that harbors the great Paris milliners. Our Paris editors will invade this circle and choose the best creations from the Autumn exhibitions of such masters as Carlier, Reboux, Talbot, Georgette and Alphonsine.

Word has already come to us to keep enough space for at least fifty of these admirable hats. They will all appear, as will the best and latest creations of American designers, in our forthcoming Autumn Millinery Number.



Identify the Autumn Millinery Number by this cover. Printed in buff, blue and green, it will be at all news-stands on September 1st

The great Paris dressmakers have once more been overhauling the fashion plates of a bygone age.

From the pigeon-hole labelled "1800" they have taken many a quaint drawing of *Incroyable* and *Merveilleuse*. Inspirations a-plenty have been found in the costumes of these exquisites, who seem almost to live again in the persons of fashionable women of to-day.

It is rather odd, however, that the costumes of to-day owe more to the gentlemen of 1800 than to the ladies! Whence come the Robespierre collar, the long and tight sleeve, the short jacket with pointed sleeves, if not from the light-hearted dandies who aired their fascinations in the Luxembourg Gardens a hundred and twelve years ago?

We suspect, therefore (and please note that this page is being written on July 17th), that Paris will incline to small, high hats this Autumn to match the costumes of the period that is now in favor.

For evening wear, the large hat will undoubtedly find favor throughout the season. But we repeat our conviction—which two weeks will prove or disprove—that the smaller hat with high crown will be much in evidence during the early Autumn.

YOU will save disappointment by telling your newsdealer to reserve a copy of the Autumn Millinery Number for you. If you prefer, make sure of this important number by using the coupon at the foot of page 9.

Lane Bryant

19 West 38th Street

Near Fifth Avenue

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Clearance SALE

BEFORE REMOVAL TO OUR NEW BUILDING, WE WILL CLOSE OUT *OUR ENTIRE SUMMER STOCK AT PRICES THAT SHOW EXTREME REDUCTIONS*

Matinees and Dressing Sacques

Swiss and silk, with dainty trimmings

1.45 and **3.75**

Formerly up to $6.50

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In plain and figured Jap silk, all sizes

4.75 and **7.50**

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A large variety of designs, all sizes

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In plain and pleated models, all sizes

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Of linen, lawn, gingham and voile, all sizes

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In black and white and other combinations

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Taffeta and Serge Dresses

Also some in Charmeuse and Chiffon

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IT MUST BE REMEMBERED EVERY MODEL IS FROM OUR REGULAR STOCK MADE ON THE PREMISES, NOT PREPAID "SALE" GOODS

Maternity Apparel

FOR EVERY OCCASION, IN ALL STYLES AND MATERIALS. *DRESSES, COATS, THREE-PIECE SUITS, NEGLIGEES,* IN ALL SIZES. HAVE BEEN SIMILARLY REDUCED

MAIL ORDERS promptly filled while stock lasts. Send for catalog

THE ROOM OF REST

(*Continued from page* 62)

they are new, but atrocious once the finish begins to clip off.

The last place to practice economy is in bedding. A new variety of mattress made of hair and down, with the hair sandwiched in between two layers of down, is most comfortable. During the last two seasons, hair mattresses really luxurious to sleep upon have been introduced. Cotton felt is popular, but only the best quality should be used. Box springs with upholstered hair filling are being used more and more.

NECESSARY FURNITURE

No great variety has been shown lately in dressing-tables, which hold mostly to the popular type of a cheval mirror, a long bottom drawer, and a set of small drawers running up either side of the glass. Another kind consists merely of a chest of drawers with a looking-glass at the top, and still another has no lower drawers, but two upper ones for holding combs, brushes, manicure sets, and other accessories of the toilet.

The English manner of placing the dressing-table in front of the window affords a good overhead light, but interferes with the ventilation of the room, and screens off considerable light from the room. Probably the best position is between two windows, with gas or electricity at each side for use in the evening.

During the past two or three years, collectors have been turning their attention to old washstands, and they are now seeking them with the same ardor that formerly caused them to buy up all the high- and low-boys in the country. But reproductions of the genuine old washstands will probably never be made in large number, since the demand comes only from the chatelaines of old houses where lavatory conveniences are very far from being up-to-date.

It is rather difficult to find good style toilet sets in this country. In France and England, where bathing facilities are still more or less primitive, it is comparatively easy to find artistic bowls and pitchers for the old-fashioned house. Glass is most attractive, and is far preferable to the usual run of china toilet sets with their loud colors and aggressive patterns.

A necessity in a bedroom is a comfortable couch for the afternoon siesta. It should have a place near a window, at a good angle for reading. Another convenience is a low bench to use when taking off and putting on shoes. Two tables complete the furnishings of the average room—one substantial and fitted with a drop light, and a smaller table, also fitted with a drop light, to be placed by the head of the bed. All the artificial lighting in the bedroom should come from the sides; a light in the center of the ceiling should not be tolerated.

BOUDOIR AND DINING-ROOM

The boudoir may be treated decoratively as a small sitting-room. Its furnishing may include three or four easy chairs, a table or two, a small desk or writing table, a couch and a small bookcase or bookshelf. Smart London women are now using a small piano or pianoette in the boudoir. These little pianos have sufficient compass for the accompaniment of a song or a simple composition.

If there is enough space, every woman should have a dressing-room. Here all the accessories of the toilet may be kept, and the bedroom itself be left free for sleeping and resting purposes. The dressing-room requires little more than a chest of drawers, a dressing-table, a wooden tree for airing night clothes by day and for holding day clothes by night, a long mirror, a triple looking-glass, and a chéval glass that can be tilted at any desired angle.

THE GREAT WEEK FOR PARISIANS

(*Continued from page* 60)

frills covered her hands, and smothered her pretty chin and ears. Between these frills and her wide-brimmed, flower-trimmed hat, little of her face was seen.

The other, a pretty brunette, looked exquisitely fresh and youthful in a girlish costume consisting of a plaited skirt of dead-white linen and a *casaquin* of citron-yellow linen trimmed with plaitings of white linen batiste. She wore a belt and long sash of black chiffon, and a large hat, all frilly with plaitings of black tulle. The belt was fastened in front under a large amber plaque. The fancy for amber, which possesses the fashionable women of to-day, is bequeathed them from the period of the second Empire. With white costumes the lovely yellow is charming in belt buckles, earrings, chains, and combs as well as in hat pins and the long handles of parasols.

While large tulle hats were in the majority, the newest hats, of the same shape, were smoothly covered with black velvet. The low, round crown is left in evidence, or draped in soft folds with a béret crown of the velvet or of a different material. In either case the trimming is confined to one feather—a paradise, an aigrette, a cluster of plumes, or, in some cases, one large, beautifully tinted rose.



Madame Achille Fould wore a most satisfactory tailored costume of finely corded, navy blue silk. The cut of the coat was partly concealed by a half belt of heavy, raised embroidery which crossed the back, giving an effect quite different from that of the original lines of this model. A rather wide, square collar of white, brocaded satin finished the neck at the back. The front turned from the shoulders to the bust in wide revers, trimmed with embroidery to match the belt. Large, flat buttons of shining, white pearl were posed on each side at the waist-line and on the sleeves.

On a recent occasion, Mlle. Cécile Sorel wore an exquisite toilette, especially suited to her stately beauty. It was of black taffeta, made after one of the attractive modes of the Louis XV period, and lightened by lace frills about the V-shaped neck and a cluster of pearly white roses with conspicuously yellow centers. With this gown she wore a dashing cape of the same silk, cut on circular lines, rounding very short in front, and a large "d'Artagnan" hat trimmed with a floating black feather—altogether a very successful "period" toilette, and of the period that Mlle. Sorel, assisted by Redfern, very much affects.

MADAME F.

Millinery *for the Gentlewoman:*

SMOLIN HATS

INSIST on this Trade Mark in the lining of your next hat—it is proof positive that Style and Workmanship are RIGHT.



ASK AT THE NEAREST DEPARTMENT STORE

for



THE BASTILLE Continental

OF VELVET AND SATIN

If your favorite shop does not show SMOLIN HATS, kindly give us their name and we will advise you as to our nearest representatives.

JULIUS SMOLIN *Originator*

Wholesale Only

718-720 Broadway, N. Y.

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MODEL No. 48

PRICE $1.50

Your Figure

is an important factor in retaining the charm and grace of youth. Discriminating women are quick to appreciate the extraordinary merits of the

A.P. Brassiere Directoire

Made of the most durable, lightweight materials and daintily trimmed. It pulls down snugly over the corset, supports and confines the bust and decreases the size where the figure is overdeveloped. All materials. Priced from 50 cents to $25. Style book sent on request.

For sale at all Department Stores

G. M. POIX

52 Columbia Heights, Brooklyn, N.Y.
New York Office, 200 Fifth Avenue

Another Vogue Pattern for Your Daughter



No. 2065.

Young girl's frock of bordered crêpe with crush silk girdle. Sizes 14, 16, 18 years. Price, 50 cents for waist or skirt.

BE SURE to examine the school girl's outfit on pages 47 and 48. These patterns offer another proof that young girls can be charmingly dressed without adopting styles altogether more appropriate to their elders.

Order these patterns for your daughter at once and you will have plenty of time to make them up before school opens in September.

In the Next Vogue

will be three patterns that deserve a special word of announcement. Number one is a striking *tailleur,* combining plain and striped materials. Number two is a novel adaptation of the ever useful Norfolk suit. Number three is a new and very smart morning frock of blue and white striped serge, with Robespierre collar.

These three patterns will be ready on September 1st. Sketches and full descriptions in VOGUE of that date.

Conspicuous Nose Pores

How to reduce them

COMPLEXIONS, otherwise flawless, are often ruined by conspicuous nose pores. The blood circulation in the nose is comparatively poor, therefore does not keep the pores open as they should be. Instead they clog up, collect dirt and become enlarged.

Begin tonight to use this treatment

Wring a cloth from very hot water, lather it with Woodbury's Facial Soap, then hold it to your face. When the heat has expanded the pores, rub in a fresh lather of Woodbury's. *Rub it in.* Repeat this hot water and lather application several times, then finish by rubbing the nose for a few minutes *with a lump of ice.*

Woodbury's Facial Soap cleanses the pores and *acts as a stimulant.* This treatment with Woodbury's brings the blood to the nose, and promotes a better circulation, which is just what the nose needs. It strengthens the muscular fibres of the nose pores so that they can contract properly. This is what gradually reduces the enlarged pores, causes them to contract, making them practically inconspicuous.

Woodbury's Facial Soap costs 25c a cake. No one hesitates at the price *after their first cake.*

Woodbury's Facial Soap

For sale by dealers everywhere

For 4c we will send a sample cake. For 10c sample of Woodbury's Facial Soap, Facial Cream and Powder. For 50c a copy of the Woodbury Book and samples of the Woodbury preparations. Write today to The Andrew Jergens Co., 2602 Spring Grove Avenue, Cincinnati, O.



Read how to reduce conspicuous nose pores

Burby

534 Fifth Avenue New York

Importers of French Millinery
Sunshades and Novelties
Childrens Hats
Mourning a Specialty

Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery work rooms.



The exquisitely delicate fragrance of
BACCHANALE PERFUME
will immediately appeal to American Women of Fashion. Created by Viville of Paris

Cut glass bottle, bronze label, heavily embossed, satin lined bronze and silvered box, standard size, $ 4.25 the bottle. Half ounce trial bottle $ 1. Poudre de riz, uniform with perfume, $ 2.50 the box. At exclusive shops, or direct from

LASKER and BERNSTEIN
161 William Street, New York. Exclusive Agents for North America.



Elizabeth Arden
509 Fifth Avenue New York

Venetian Pore Cream is a thick white paste. When applied to the skin it reduces large pores to normal, makes a coarse skin smooth and beautiful. **Jar, $1.00** (5c. additional by mail).

To remove Pore Cream after it has been on all night, use the Cleansing Cream and Skin-Tonic described below. These will assist in securing speedy and satisfactory results.

Venetian Skin-Tonic renders the skin clear and firm, invigorates relaxed tissues; offsets climatic effects. **Bottle, 75 cents, $1.50, $3.00.**

Venetian Cleansing Cream when used after riding, driving, motoring, will thoroughly cleanse the skin. **Jar, 50 cents, $1.00, $2.00.**

Venetian Lille Lotion refreshingly cool, whitens the skin and protects against sunburn and severe winds. **Bottle, $1.00, $2.00.**

Mail Orders Filled

Enclose Cheque

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In the Ideal Shop, Hazard Block, where appointments may be made for the VENETIAN SCIENTIFIC FACIAL SKIN TREATMENTS, and orders filled for the VENETIAN TOILET PREPARATIONS.



Suggestions *for* Weddings

Send us the Color and Flower Scheme of your Wedding, the number of guests expected at the Reception and the size of the Bridal Party, and we will be pleased to send you suggestions of DEAN'S latest New York ideas, with prices of Wedding Cake, in boxes with monograms of distinctive design, filled with DEAN'S famous Wedding Cake, the Bride's Cake, containing special gifts, unusual Favors for the Bridal Party, Cases for the Ices, Special Confetti, the Bride's Cake Knife, etc., etc.

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THERMOS



CARAFE
For the Guest Chamber

No more graceful compliment can be paid to guests than by placing in their room a Thermos Carafe filled with cold drinking water, which will keep cold and fresh for over three days. This forethought for the comfort of your guests will gain for you an enviable reputation as a hostess.

The Thermos Carafe is the ideal method of keeping ice-water, lemonade, punch and other drinkables cold for home use. It offers a most convenient and unique means of serving coffee, chocolate, bouillon and other liquid refreshments hot at card parties, luncheons, afternoon teas, etc. Prepare in advance and keep hot in Thermos Carafe until ready to serve. Where different members of the household breakfast at different hours, the morning coffee can be kept steaming hot for all in the Thermos Carafe.

The Thermos Carafe is a handsome ornament rivaling in appearance the finest silverware and should be in all homes, clubs, summer cottages, private yachts, etc. It keeps liquids ice cold for 86 hours or piping hot from 30 to 45 hours.

Thermos Carafes $5.00

Thermos Bottles $1.00 up **Thermos Lunch Kits 2.50 up**

On Sale at Best Stores

There is only one *genuine Thermos*. If your dealer will not sell you products plainly stamped "Thermos" on the bottom of each article, we will ship you express prepaid upon receipt of price. Write for catalog.

AMERICAN THERMOS BOTTLE CO.

Thermos Building **New York City**

THERMOS BOTTLE CO., Ltd., TORONTO, CANADA



Marquee arranged for an evening garden party

FOR THE HOSTESS

To Lunch, to Dine, to Sup in the Midsummer Beauty of Out-of-Doors Is the Delightful Fad of the Moment

A MIDSUMMER afternoon or evening is the ideal time for a garden party. Then, when flower beds are most brilliant and skies clearest, it is a pleasure to invite one's friends to a party *al fresco*.

When invitations are sent to those living at a distance, it is customary to send, with the invitations, the time for the arrival and departure of trains, and just what conveyance will meet them at the railway station.

The hostess will probably receive out of doors, so, if the grounds are extensive, when guests have left their wraps within, the footmen should conduct them to the place where the hostess is receiving.

Music is the primary provision, whether for afternoon or evening, and an orchestra of a fairly large size is usually employed, for sound in the open air does not carry as it does indoors.

Sometimes a marquee is placed on the lawn for the refreshments, and these are served at small tables. Or if the verandas of the house are very broad, a buffet supper is often served there.

APPETIZING COLD REFRESHMENTS

Cold refreshments are usually served, for when warm food is brought from the house to the lawn it becomes cold so quickly that the dishes are neither warm nor cold, and hence are unpalatable. Hot tea and coffee are about the only exceptions to this rule.

The following menu would be an excellent one to serve:

COLD CONSOMMÉ
CUCUMBER BOATS STUFFED WITH DICED CHICKEN AND MAYONNAISE
HAM JELLY WITH WATER CRESS
LOBSTER SALAD
WELSH SANDWICHES
MINCED TONGUE SANDWICHES
ANCHOVY AND CHICKEN SANDWICHES
PISTACHIO CREAM ICES IN PAPER CASES
PÂTISSERIE
HOT TEA COLD TEA HOT COFFEE
COLD COFFEE LEMONADE PUNCH

The cucumber boats are made of single cucumbers peeled and cut lengthwise, and the seeds removed; the cucumbers must be well chilled before the chicken is added. Fill with diced chicken, cover with mayonnaise, and serve each boat on crisp heart-of-lettuce leaves.

The ham jelly is a new fancy that is well worth trying. For it, whip one-half pint of thick cream until it is quite stiff, stir in a cupful of aspic jelly, cool, and add a jar of potted or creamed ham. Color with beet juice, and serve on watercress.

The Welsh sandwiches combine excellently with the other dishes of this menu. They are made of a cream prepared from one part of sweet butter rubbed with two parts of mild, soft cheese which has been seasoned with a goodly amount of mustard and a little herb vinegar. Place paste between thin slices of white bread and cut in fancy shapes.

THE NEW VEGETABLE ICES

Ices concocted from fresh vegetables make a delightful and nutritious addition to the midsummer menu. Cucumber ice, for instance, is made by removing the seeds from a large cucumber and cutting it into inch-long pieces. Boil the vegetable in salted water for five minutes, drain it, and then finish cooking it in a covered stewpan together with an ounce of butter, salt, pepper, and a gill of white stock. Reduce the moisture and rub the cucumber through a fine sieve. When cold, mix with the puree two tablespoonfuls of mayonnaise, half a gill of cold, liquid aspic jelly, two tablespoonfuls of whipped cream, and then season to taste. Whip it until it is thoroughly mixed and then place in a freezer. Fill cucumber or other moulds with the concoction and set them in ice and salt for an hour.

Tomato ice à l'Indienne is delicious. Cut half a dozen ripe tomatoes in halves, remove the seeds, and turn them down to drain on a dish of ice. Make a curry sauce, add to it cream and lemon juice, and partly freeze it. Then mix in half its quantity of minced anchovies, gherkins, olives, and shrimps, and freeze the whole thoroughly. When ready to serve, fill the tomatoes with the ice, and place on a bed of watercress.



Eat Them Just for Joy

Forget that Puffed Grains are an expert's invention—the last word of science in ease of digestion.

Eat them as nuts are eaten—just for the joy of eating—for their airy crispness, for their fascinating taste.

The Joyous Facts About Foods Shot From Guns

Ten Thousand Cells Formed by Steam Explosion

Puffed Wheat and Puffed Rice are simply steam-exploded grains.

The moisture within them is turned to steam, in a terrific heat, then exploded.

Every food granule is thus blasted to pieces, and a myriad cells are formed.

Each cell is surrounded by thin, toasted walls, which melt at the touch of moisture.

The grains are puffed to eight times normal size—made four times as porous as bread.

Curious Creations

Each grain is a puffed, airy wafer, like no other food you know. Each is a magnified kernel, shaped as it grew, for the coats of the grain are unbroken.

They are whole-grain foods made wholly digestible. No element is lacking.

One would never dream that such dainty morsels could be made from unground grain.

Like Toasted Nuts

The grains in the guns are subjected to a heat of 550 degrees for an hour. That's how we create the steam pressure. Because of that heat, the exploded grains taste much like toasted nuts.

They are used like nuts in candy making—in frosting cake—in garnishing ice cream.

Served in any way you like them, the grains suggest nut meats, made porous and crisp and digestible. There lies their main enchantment.

Puffed Wheat, 10c **Puffed Rice, 15c**

Except in Extreme West

How Folks Enjoy a Million Dishes Daily

Folks serve them for breakfast with sugar and cream, or mixed with any fruit.

For supper, serve like crackers in a bowl of milk.

Serve in soup at dinner. Or scatter them over a dish of ice cream.

Use them in candy making. See directions on the package. Let children eat them like peanuts when at play.

Serve at any hour—between meals or at bedtime—for digestion is extremely easy.

The Quaker Oats Company

Sole Makers—Chicago

(3-20)

An Extension of

MARY GREY CO.'S

Special Summer Sale

OWING to the very gratifying patronage accorded to our first annual Summer Sale of Toilet Preparations, the closing date of the sale is extended from August 10th to August 24th.

You have thus a continued opportunity to procure the genuine Mary Grey Preparations at a saving of 25%.

When Ordering

simply deduct 25% (one-fourth) from the price of each article named in this list:

MARY GREY SKIN TONIC, for strengthening and whitening the skin. **$5, $2 and 75c.**

MARY GREY SHIKI BEAUTY SACHETS, to be used with the Mary Grey Tonic for removing blackheads and enlarged pores. **$2.50.**

MARY GREY SKIN FOOD, an indispensable cream for dry skins. Specially recommended for children. **$3, $1.50 and 75c.**

MARY GREY CLEANSING CREAM, for sunburn and rough skin. Should be used to cleanse with the Mary Grey Skin Tonic. **$3, $1.50 and 75c.**

MARY GREY MUSCLE OIL, for removing lines and filling out hollows. Absolutely necessary for removing double chins. Use in connection with the Shiki Chin Strap. **$5, $2.50 and $1.**

MARY GREY HAND CREAM, to make the hands soft and white. **$1.**

MARY GREY TISSUE BUILDER, for filling out the throat and chest. Use with the Muscle Oil. **$5, $2.50.**

MARY GREY LIQUID POWDER, medicated. Receipt from an eminent French skin specialist. Unequalled for any rash or eruption on the face, for sunburn after bathing and is also a great beautifier. **$2.50, $1.50.**

MARY GREY TOILET WATER, violet or lily of the valley. A pure and delightful toilet water. **$1.**

SHIKI CHIN STRAP, to use with the Muscle Oil for removing double chin. Will prevent snoring. **$6.50, $3.50.**



MARY GREY FOREHEAD STRAP, removes lines on the forehead and is good for Insomnia. **$5.**

Please deduct 25% (one-fourth of the prices published) when ordering. To make sure of very prompt delivery, kindly address

MARY GREY CO.

SUMMER SALE DEPT.

Braun Studio Building

13 West 46th Street, New York

The Summer Sale ends August 24th, after which all prices will be not subject to 25% reduction.

NOTE: Treatments at Mary Grey's Salon are $2.50. Six for $10. Telephone 2717 Bryant, or call at the above address.



The ARTS THAT TRAIN *the* HAND

(*Continued from page 44*)

of muscle than can be expected of the average child.

And even these stages of the work need not, indeed must not, lack interest. Interesting objects can be made from these materials—shopping, school, and sponge bags, fishing, crab, and basket-ball nets, and hammocks may be made of cord by the simple means of knotting and netting. Later the knowledge of knotting thus gained can be applied by the girls to beautiful macramé and other laces for the decoration of gowns, millinery, and neckwear, and those who have learned to plait raffia or palmetto may use this art to make for themselves hats, baskets, and other useful objects, while woven rugs serve the purpose of initiating the weaver into the mysteries of the textile industry.

HOW TO TEACH BOYS TO SEW

Boys up to the age of nine will show as much interest as girls in the forms of hand-work just described, but in their case sewing must be treated as a means to an end. No boy will resent being asked to sew a tent which he can use himself, though he may object to learning how to make running stitches; and any boy who has lived in camp and has had some experience of the kinds of accidents that may occur to him is not likely to demur at a proposal to teach him some of the essentials of sewing, mending, and the like, so that he can make good a tear in the canvas of his tent or, perchance, in his garments.

One may also teach very little children how to use patterns and to make simple garments. It is unwise to start on small garments, as they are much more difficult to handle than large ones. Little children love to make doll's clothes, their main object being to cover the doll. Little or no attention is paid to the way in which they are sewed, and this is quite right, for if these babies were to be bothered about the technique of their dressmaking they would soon lose all interest. The appreciation of technique comes later. With older girls it would be a serious error to permit poor technique to pass unnoticed, for at this period a recognition of daintiness and accuracy is indicative of the girl's character. If these traits are lacking, constant effort must be made to develop them and to have them made manifest in her work. The kind of crudeness that is the result of a lack of native skill that may be caused by poor eyesight or badly coördinated muscles must be distinguished from that crudeness which is the result of careless habits.

Girls above the age of nine are interested in sewing for its own sake. They love to make pretty things that do not take too long to finish. They are fond of color, and variety in their work appeals to them. This is a good time to begin on embroidery, and if they possess any skill or taste for design, they should be encouraged to make patterns and stencils for this work. The ordinary, store-bought materials have little educational value, and as all children are now taught in school to draw and design, they should be encouraged to apply this art to their own needs.

WHAT YOUNG SEWERS CAN DO

Dyeing, that is, experimenting with berries or leaves, or else using the regulation dyes bought already prepared, is valuable work for even little children, as it develops a fine color sense, while the preparation of the dyes brings them into touch with nature and chemistry.

Just as soon as girls begin to show an interest in making clothes for themselves, they should be allowed to make any simple garments they desire, such as a kimono, a dressing gown, or a blouse. This type of garment may be finished off with a scalloped edge.

Machine sewing may be taught just as soon as a child is big enough to work the treadle of the machine. Previous to this, small hand-machines may be used, for it is a pity to use a child's time in sewing long seams by hand; the really educational part of the work lies in the construction of the garment.

Simple dressmaking naturally follows the making of underwear. This particular branch requires and develops artistic and creative skill. Apart from the dexterity needed to make a dress, the questions of style, color, and fitness involve a nicety of taste and considerable discrimination.

Millinery also has great educational value. Girls of twelve can be taught to make bows and trim hats that have much artistic merit. Tissue paper makes splendid practice material for bows, rosettes, and drapery. Wire hat frames can be covered with straw, palmetto, or raffia, plaited by the children.

PRACTICAL PROBLEMS

The types of work herein described have all been successfully carried on by children of from six to eighteen years of age. A child who dislikes to work with his hands is usually one who either has trouble with his eyes or who has not started early enough to acquire the taste and habit of work. It is much more difficult for a child of twelve to learn to sew than for one of seven or eight. By twelve the habit ought to be well formed and the child should be practically independent of help.

The problems of color, design, and form may be studied in the upholstering and curtaining of the summer home, for here stenciling, dyeing, designing, embroidery, as well as sewing play an important part, and the whole gives scope for much originality. Little children could master such problems by fitting up their playhouses.

Note.—A list of books germane to the subject will be furnished on request.

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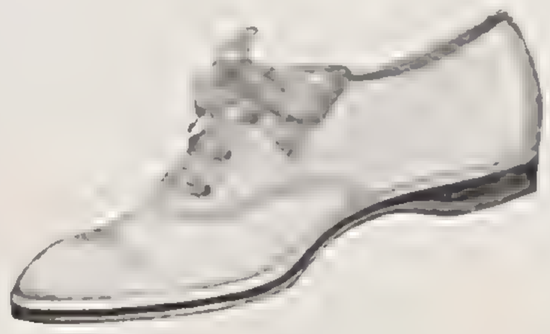
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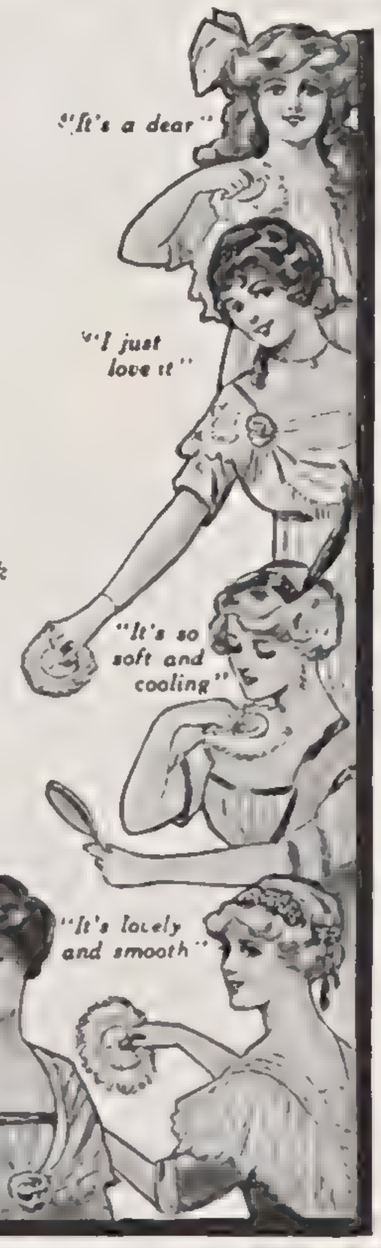
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TO MR. J. T. C.

IN the May 1st issue of Vogue, under the title "Individuality in Engagement Rings," the author mentions that the idea of birthstones had its origin in the ceremonial breastplates of the Jewish priests. The stones given were so at variance with the traditions with which I have always been familiar, that I should be glad to know if there is any authority to whom one can refer.

Ans.—There seems to be some difference of opinion as to just what birthstones represent the different months, but the majority agree with Mr. George Frederick Kunz, of Tiffany and Company. In the Standard Dictionary he gives the two following lists of birthstones:

The Polish: January, garnet; February, amethyst; March, bloodstone; April, diamond; May, emerald; June, chalcedony or agate; July, ruby; August and September, sardonyx; October, aquamarine or beryl; November, topaz; December, turquoise.

The Jewish: January, garnet; February, amethyst; March, jasper; April, sapphire; May, chalcedony; June, emerald; July, onyx; August, carnelian; September, chrysolite; October, aquamarine or beryl; November, topaz; December, ruby.

Mr. Kunz, in his book called "Natal Stones: Superstitions Associated with Precious Stones," says: "The Jewish superstitions relating to gems were probably derived from earlier races and adopted by the Arabian philosophers in their works, by which they became known throughout Europe. The influence of gems was believed in until early in the seventeenth century, and in regard to some gems, up even to the present century. The association of a special gem with each month was probably suggested by the original breastplate of the High Priest, which contained twelve gems, one for each of the tribes of Israel. The arrangement by months came in vogue during the fifteenth and sixteenth centuries, but was first suggested in the seventh century, although it is attributed to the Jews, Romans, and early Arabians."



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